Kine WEEKLY

OPERATORS: C.E.A. TRAINING SCHEME

See page 3

LET YOURSELF IN!

Metro-Goldwyn-Mayer have no secrets from their customers. Leo is already in the happy position of being able to announce many of the multi-starred pictures scheduled for release in 1940!

Turn overleaf. . .

and you'll agree that the promise of continued prosperity is no pipe dream!

YOUR BOX OFFICE WILL HAVE GOOD REASON TO REMEMBER

1940! Hits...hits...hits...week after week...from Jan. 1st onwards!

GONE WITH THE WIND, David O. Selznick's picturisation of the biggest selling novel of recent years. Backed by an unprecedented barrage of advance publicity. Stars Clark Gable, Vivien Leigh, Leslie Howard, Olivia De Havilland, with gigantic cast. Directed by Victor Fleming. In Technicolor.

THE WIZARD OF OZ, something entirely new under the entertainment sun. A joyous triumph of screen magic, with Judy Garland, Frank Morgan, Jack Haley, Ray Bolger, Bert Lahr, Billie Burke. Directed by Victor Fleming. In Technicolor.

NINOTCHKA, presenting Greta Garbo for the first time in a modern comedy. Gay, romantic, sparkling. With Melvyn Douglas, Ina Claire. Directed by Ernst Lubitsch.

BLACKMAIL, (tentative title), punch-packed, provocative melodrama with Edward G. Robinson in his most gripping characterisation. With Ruth Hussey, Bobs Watson. Directed by H. C. Potter.

NORTHWEST PASSAGE, a saga of rousing adventure from the famed best-selling novel. Mighty production stars Spencer Tracy, with Robert Young, Walter Brennan, Laraine Day. Directed by King ("Citadel") Vidor.

THE WOMEN, sensational stage smash now the talk of London, becomes the screen's first all-women all-star production. Norma Shearer, Joan Crawford, Rosalind Russell, Paulette Goddard and scores more. Directed by George Cukor.

ANDY HARDY GETS SPRING FEVER, with the family millions love: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Sara Haden. Their most heart-warming, funnybone-tickling hit so far! Directed by W. S. Van Dyke II.

LADY OF THE TROPICS, an exciting love story set in glamorous Indo-China, with Robert Taylor opposite the most sensational star discovery since Leo found Garbo—Hedy Lamarr! Directed by Jack Conway, who made Taylor's "Yank at Oxford."

BALALAIKA, adapted from the unforgettable London hit that had the whole country humming its melodies. With Nelson Eddy, Ilona Massey, Charles Ruggles and big-scale M.G.M. production. Directed by Reinhold Schunzel.

BABES IN ARMS, bringing the spirit of youth to the screen as never before! Strong story, exhilarating tunes, dozens of brilliant youngsters. From the Broadway musical smash. Stars Mickey Rooney, Judy Garland, with dazzling cast. Directed by Busby Berkeley.

And more and more!...

THUNDER AFLOAT, starring Wallace Beery in a mighty drama of wartime submarine-chasers. With Chester Morris, Virginia Grey. Directed by George B. Seitz.

A DAY AT THE CIRCUS, offering the unrivalled Marx Brothers twice as many chances for roof-lifting laughs as they've ever had before. And how they'll take 'em! Features Kenny Baker, Florence Rice, Nat Pendleton. Directed by Edward Buzzell.

BUSMAN'S HONEYMOON, the fourth production of M.G.M.'s British Studios, which have made film history three times in a row. Robert Montgomery as Lord Peter Wimsey, Britain's most popular modern detective hero. Directed by Richard Thorpe.

SMILIN' THROUGH, starring Jeanette MacDonald. A triumphant musical version of one of the biggest hits in box-office history. Directed by Robert Z. Leonard.

A YANK AT ETON, for which Mickey Rooney will come to the British Studios which made "A Yank at Oxford," "The Citadel" and "Goodbye Mr. Chips!". Directed by Norman ("Boys Town") Taurog.

BROADWAY MELODY OF 1940, bringing together Fred Astaire and Eleanor Powell for the first time in the most sumptous, starry "Melody" of all. Huge cast; novel story treatment.

THE LIFE OF MADAME CURIE, with the greatest part ever written for the ever-triumphant Greta Garbo. Depicts the thrilling, dramatic story of the discoverer of radium. Directed by Sidney Franklin.

THE RETURN OF THE THIN MAN—back again to top the box-office highs he established in the stories that created a new screen vogue. Co-stars William Powell and Myrna Loy—plus a "little stranger"! Directed by W. S. Van Dyke II.

GUNS AND FIDDLES, spectacular drama with music. Big cast includes Robert Taylor, Hedy Lamarr, Miliza Korjus (the sensation of "The Great Waltz"), Robert Young.

PRIDE AND PREJUDICE, picturisation of the immortal romance by Jane Austen. Another "Barretts of Wimpole Street" for Norma Shearer!

THE LIFE OF THOMAS EDISON, with Spencer Tracy and Mickey Rooney respectively portraying the great inventor as man and boy.

RUINED CITY, from the famed current novel. Robert Donat and Rosalind Russell again co-star under the direction of King Vidor for M.G.M. British.

HOTEL KINEMA LICENCE OPPOSED

See page 5

Kinematograph WEEKLY

No. 1682 Thursday, July 13, 1939. Vol. 269

LEEDS ANALYSES CONFERENCE RESULTS

See page 7

C.E.A. TO SPONSOR TRAINING OF PROJECTIONISTS

Hope for Success of Joint Talks

10 YEARS' BAN ON FEATURES FOR SUB-STANDARD

THE General Council of the C.E.A. has been recommended by the General Purposes Committee to sponsor a nation-wide campaign for the specialised training of operators. The general interest aroused at Blackpool in this subject has greatly impressed headquarters.

A report on the meetings between E. J. Hinge and D. E. Griffiths, at which redundancy was discussed, reveals a willingness on the part of the President of the K.R.S. to secure his society's adherence to the proposals submitted by the General Council.

It is proposed to urge the K.R.S. to prohibit for ten years the use of feature subjects for sub-standard films, and for short subjects for two years.

Co-operation of the K.R.S. is to be sought in an endeavour to stop "Bank Nights," upon which strong action is indicated.

The institution of courses of technical training for projectionists is urged upon branches by the General Purposes Committee of the C.E.A. General Council in its report.

The committee states that it was impressed by the interest which the discussion of this matter aroused at Blackpool, and states that it is collecting immediately particulars of training courses for kinema projectionists in operation in some of the branches of the Association. These it proposes to circulate to other branches with a suggestion that they should give them their careful consideration, and with a recommendation that they should, in conjunction with the various technical colleges, assisted by the N.A.T. & K.E., and the Guild of British Kinema Projectionists and Technicians, consider means whereby similar courses can be instituted in these areas.

This recommendation implements the resolution passed at the Summer Conference, which read:—

That this meeting of exhibitors and members of the Trade here assembled do hereby agree that specialised training of kinema projectionists is necessary and urge the General Council and all members of the C.E.A. to support the schemes for technical instruction now in operation at various centres, and to use their influence to extend the schemes to other centres where facilities are not at present available.

The reservation of first and second operators above the age of 30 has been the subject of representations made by the Legal, Finance and Parliamentary Committee to the Ministry of Labour.

The hope is expressed in the committee's report that its efforts in this direction will be successful.

Redundancy Conversations

The committee has received a report from the President of the Association on his discussions with the President of the K.R.S. on the subject of redundancy.

The President's action in response to the telegram from the President of the K.R.S. proffering such co-operation, which was read at Blackpool, was cordially endorsed.

The President reports that his first discussions indicated a willingness on the part of the President of the K.R.S. to secure his society's agreement to the proposals dealing with redundancy which have already been submitted by the General Council to the K.R.S. The committee has expressed its desire that the President should proceed with these negotiations so that these proposals may be brought into being at the earliest possible moment. The following committee has been appointed to assist Mr. Hinge in any discussions for obtaining this agreement: Coun. H. P. E. Mears, Major Gale, K. A. Nyman, A. R. Favell, J. Pollard, J. X. Prendergast, F. G. W. Chamberlain, Coun. R. E. Richards, A. S. Moss, and representatives from the Odeon and Gaumont-British circuits.

The suggestion of the President that in order to secure results one subject should be tackled at a time, was agreed to, and it was decided that for the moment all efforts will be concentrated upon securing agreement to stopping overbuilding.

Delayed Release for Sub-Standard

It was decided that the following resolution from the Manchester Branch should be taken up with the K.R.S. in an endeavour to put it into operation:—

That the Association insist on a clause being inserted on the renters' feature contracts prohibiting the use of feature subjects for sub-standard stock for a period of ten years after release date

Continued on page 16

B.O.T. AND G.-B. ACCOUNTS

UNHELPFUL ATTITUDE ALLEGED

FOLLOWING a question concerning the Board of Trade investigation into the G.-B. accounts, it was stated by Oliver Stanley that the directors had not been as helpful as might have been expected.

In the House of Commons on Tuesday Vice-Admiral E. A. Taylor asked the President of the Board of Trade whether all the books and accounts which he desired to examine had been placed at the disposal of the inspector appointed by the Board of Trade to investigate the affairs of the Gaumont-British Picture Corporation, Ltd., and if the investigation was proceeding with all possible speed.

Oliver Stanley, in reply, said that certain documents and accounts for which the inspector had asked had not yet been placed at his disposal, but he said that the matter was under discussion between the inspector and the directors of the company.

Meanwhile the investigation was proceeding, though progress had been interrupted for some weeks owing to the books being required for the company's annual audit.

Vice-Admiral Taylor: Can the inspector say whether these books and accounts which had not been supplied to the inspector deal with the subsidiary companies?

Mr. Stanley said he understood that this was so. As he had said, discussion was going on and he could not yet say that the inspector had been refused.

Vice-Admiral Taylor: Is it a question of discussion? Can these books not be provided for the inspector without discussion?

Mr. Stanley: "I cannot pretend in this case that the directors of the company concerned have been as helpful to my inspector as I should have expected them to be."

F. E. Bellinger asked if the inspector had power to insist on the production on these books.

Mr. Stanley replied that there were powers, of course, but that it would be necessary in the last instance to go to the Courts and the Courts would have to determine what books the inspector was entitled to have.

PRESENTATION TO ARTHUR TAYLOR

For Luncheon Club Activities

At yesterday's meeting of the Cinema Luncheon Club, a well-earned presentation was made to Arthur Taylor, hon. secretary of the Club, for his work in organising the luncheons.

This took the form of a silver tea-set, the actual presentation being made by Ralph S. Bromhead, president of the Club, amid the cheers of the assembled guests.

The chairman at yesterday's luncheon was Wilfred Phillips, of Odeon, and the guest speaker Commander King-Hall.

RALPH HANBURY

Benevolent Fund Finance

ANNUAL MEETING ANALYSIS

The need for continued support for the Cinematograph Trade Benevolent Fund in view of increasing demands upon its resources by reason of unemployment of older workers was stressed by Reginald C. Bromhead, chairman of the Council, at the annual meeting on Tuesday. The dependence of the Provident Institution upon the Benevolent Fund was also pointed out.

In the absence of the hon. treasurer, J. Brooke Wilkinson, Mr. Bromhead analysed the expenditure and income of the two funds during the year, figures of which were published in last week's KINE.

Dealing with Provident Institution demands, Mr. Bromhead stated that the calls upon it for relief were only met from the Provident finance for 22 weeks out of the 52, the Benevolent Fund assuming responsibility for the remaining 30.

This heavy demand upon the Fund made it necessary to withhold assistance from employees in the Industry under 30 years of age who were not members of the Provident Institution. A larger number of Provident members was needed, and any help in obtaining these would be welcomed.

Following the analysis the report was adopted on the chairman's motion, seconded by Frank Hill.

Benevolent Fund Demands

Dealing with the Benevolent Fund, Mr. Bromhead praised the work of local com-

Continued on page 16

HANBURY ON RKO-RADIO PRODUCT

A £6,000,000 SCHEDULE BUDGETED

FIFTY-EIGHT feature productions will be in the RKO-Radio line-up for the 1939-40 season, and the cost will run into six million pounds.

This statement was made to a KINE. representative by Ralph Hanbury, managing director of the English company, on his return from New York, which he has visited in order to be present at the company's big sales convention at Westchester.

Out of that number 20 to 22 will be big smash hits, maintaining the high quality which has made "Gunga Din" and others of that class such big box-office successes.

Mr. Hanbury is greatly impressed by the ability, insight and capacity for work of the new RKO-Radio chief, George Schaefer, whose three-hour speech at the Westchester Convention was a marvel of oratory and full of interesting matter.

It is his personality and power which is ensuring big pictures and big support in making them. Subjects, stars and treatment all come within his purview with highly satisfactory results.

Mr. Hanbury tells of the pleasure with which the news was received by the RKO-Radio salesmen that Charles Laughton would play the lead in "The Hunchback of Notre Dame." The announcement aroused great cheering and showed what an important position the English actor has among American patrons.

The story of the full range of films which RKO-Radio will offer is being held until the British Convention to take place on August 10 and 11.

"Pinocchio," the new Disney follow-up to "Snow White," is to have its pre-release at Christmas in London. Mr. Hanbury declares it will outshine "Snow White," Disney having made improvements in his technique which makes it highly attractive.

The new schedule at present is without any colour allotment, but should a particular film be deemed to benefit by colour treatment this will be accorded it.

The American producing industry was greatly relieved, Mr. Hanbury said, by the news of the concessions made by the Chancellor on the Budget proposals.

Theatre business in New York is affected by the World's Fair and by international complications. In these circumstances the crowded houses for "Goodbye, Mr. Chips" on Broadway were phenomenal. "Bachelor Mother" was another picture calling in good business.

FILM PRODUCTION ASSOCIATION

Change of Address

The British Film Production Association, the successor to the Film Group of the F.B.I., is now domiciled at Film House, Wardour Street, where also the Newsreel Association of Great Britain and Ireland has offices.

The telephone number is Gerrard 7855.

N.A.T.K.E. Reports Great Strides During 1938-9

YEAR OF WIDESPREAD ACTIVITY

THANKS to a concentrated campaign on the kinema front, the remarkable results have been achieved both in membership and financial reserves as recorded in the annual report of the N.A.T.K.E., just published.

It covers the year to the end of June, 1939, and displays an atmosphere of considerable satisfaction with the position attained, mingled with expectation of extended activities in Wardour Street and a broader treatment of the Association's understanding with regard to the kinema employees.

Recruiting by the Association has been systematic and successful, to the extent of 15,514 increased membership in 18 months, and the secretary, T. O'Brien, anticipates that in the near future he will be able to claim that the entertainment industry is 100 per cent. organised.

This expectation he bases upon the recognition by and agreements with the C.E.A., studios and theatre and music hall managements.

Financially, steady progress is reported, and the controlling body derives considerable satisfaction from the prudent and careful measures which have built up its reserves. It is pointed out that an exceptionally heavy expenditure will become necessary at an early date, principally to meet the need for acquiring and equipping new premises, and also to meet other needs connected with the expansion of the Association, added to which are the uncertainty of the future and the continued tension in world affairs.

Income was £3,410 up as compared with the previous year, and the aggregate amount of all funds is £17,166, or £3,207 more than in 1937. The Managements Fund credit balance is nearly double the 1937 total, or ten times more than that of 1932. Total income is £14,344, and cash at bank £15,010.

Much of the report is devoted to propaganda of the Association policy, and it is pointed out that the circulars issued to branches have been valuable material for publicising the work of the N.A.T.K.E.

Dealing with the campaign for unionising the kinema employee, the report draws attention to the changed conditions of to-day. It continues:—

This period surely will become a landmark in the Trade's history. The whole Trade, through the General Council of the C.E.A., decided to end the increasing odium that was being hurled upon it by Parliament, the public and employees alike, in regard to the wages and working conditions of its workers.

Continued on page 16

KINEMATOGRAPH WEEKLY

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THE TRIBUNAL'S TACT

NO honest observer can deny the eager co-operation of the kinema with the Government's development of its military training scheme. Exhibitors in particular have been anxious to anticipate every possible demand upon them as employers, and have made every effort to get early information as to procedure not with the idea of doing as little but as much as possible to help in what they consider a patriotic duty.

It has not worked out easily. Perhaps it would be unfair to expect it. But whatever action and support that was necessary has always been freely offered by the kinema Trade, and always will be.

Nevertheless, we have a difficult path to negotiate, and it will not make it any more simple if we find that our side of the arrangement is to be the only one to provide that elasticity which makes it workable.

One may justifiably register disappointment, therefore, at the indication of a rather aggressive officialism which was quoted at a recent C.E.A. meeting in Yorkshire. When an employee made an application for his period of training to be postponed for a few weeks he met with a very uncompromising attitude on the part of the tribunal.

The view of this body was that its duties were confined to the consideration of individual cases of hardship. The troubles of the employer it brushed aside as unworthy of attention. In brief, this means the tribunal is sticking to the letter of the law, and ignoring the spirit of give and take with which we have been encouraged to regard the rather severe demands upon our employees' services.

As a natural consequence, there will be engendered a sentiment which can only be an unhappy one. If the attitude of the Leeds tribunal is proved to be typical, the employers on their side will have a very distinct grievance.

The secretaries of the C.E.A. and the N.A.T.K.E. have issued their recommendations to exhibitors, based upon preliminary discussions with the War Office. They advised a careful checking over of eligible employees and applications for postponement of calling-up where circumstances made it difficult to comply with the immediate order.

When key workers are under orders by the military authorities it is a matter of common convenience for the calling up to be so adjusted that the minimum dislocation of staff is caused. It must be fully understood that no question of avoiding service enters into the matter.

The postponing of a man's period with the Colours is, at the present juncture at all events, not a thing of prime importance to the Army; he is definitely booked for national service, and whether this starts one month or the next is, one would think, well within the province of a tribunal to adjust.

However, the real trouble is with the mental attitude of the authorities. When they demand the attendance of a given number of recruits it is understood that they have a certain consideration for the maintenance of their fellow citizens in the conduct of normal civil business. If they show an appreciation of this side of their function, the ready way in which the average business man will co-operate makes what might be an upheaval into a series of adjustments. If the tribunals are unduly rigid, many rather awkward decisions may have to be made, and smooth working jeopardised.

Long Shots

N. A. T. K. E. CHIEF — AN AUSSIE IN TOWN—FOOTING THE BUDGET BILL —"SOMME" PRODUCER PASSES —"Q PLANES" LAUNCHED —JIMMY'S PREFERMENT

THE Executive Committee entrusted with the arrangement of the Royal Cine-Variety performance is seriously addressing itself to the task of making the occasion a unique one in the annals of entertainment. Of course, it is early days to refer to details of the entertainment to be presented, but I am assured that it will be altogether exceptional.

THE choice of Wednesday, October 18, as the date, I am told, was made by His Majesty himself, and the King's gracious reference to the pleasure anticipated by the Queen and himself at the opportunity of being present at a suburban kinema theatre is likely to aid considerably the committee's task. The presence of Their Majesties at the State, Kilburn, will be notable as the first occasion upon which they will have attended any public performance of the kinema Industry.

TO those who remember the late Guy Hindell's personality there could have been no more appropriate signature tune than the one he chose, "Spread a Little Happiness." I am not surprised that among the wreaths at his funeral was one bearing the opening bars and the words of the tune. The interment took place at Sutton, near Southend, where only a week or two before his death Mr. Hindell had played at a service in the parish church. In his funeral oration it was revealed by Archdeacon Gowing that only circumstances over which he had no control prevented Hindell from taking Holy Orders.

AN interesting and welcome visitor to this country is S. W. Perry, resident manager of Hoyts Theatres in Western Australia. I met him first at Blackpool during the Conference, and on Monday of this week we ranged together over the whole of Australian picture politics and practicalities.

A MINIMUM entrance price of a shilling has solved a number of difficulties for the Trade, he told me, and the registration of projectionists after examination has produced conscientious and efficient operators who look after their machines and copies with scrupulous care. The higher wage of £6 10s., or thereabouts, which they receive is balanced by better service.

THE problem of television he is exploring both on its technical and its administrative side. He is not content to think of it as something which need not trouble the exhibitor for some time to come, but is examining its potentialities with a view to its employment as an additional form of kinema entertainment. He goes to Paris this week-end and returns here before his departure for Australia.

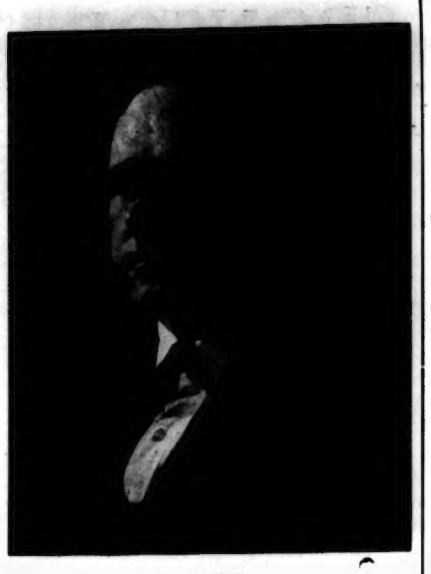
THAT born propagandist, Tom O'Brien, who has just issued the annual report of the N.A.T.K.E., made a lot of personal contacts when he was at Blackpool a fortnight ago, quite apart from the contribution he made to one of the Conference papers. Like his speech on that occasion, the report just issued contains a good deal more selling talk for his union than more hide-bound secretaries would have dared to incorporate in an official statement.

I GATHER that what may be termed "token payments" have been promised by some of the organisations concerned towards the cost of the protest against the Budget proposals, which was decided upon at one of the united Trade meetings. The withdrawal of the Excise duty was a great relief to many, and the contributions made express something of the satisfaction felt at the return to a less harassed state of affairs.

MY recent hint on the possibility of S. K. Lewis being nominated for the vice-presidency of the C.E.A. was well founded, for I am told that at its meeting last Friday the Birmingham Branch decided to put forward Mr. Lewis's name at next year's election. Mr. Lewis, who is general manager of the Deeming circuit, in the Midlands, agreed to accept the nomination, and the secretary was requested to invite the support of other branches.

C. H. DUNNING, who, with his son, has given his name to Dunningcolor, was recalling with me the other day at his London hotel some of his experiences when, as vice-president of Prizmacolour, he was associated with the making of "The Glorious Adventure" with Lady Diana Manners and the then comparatively unknown Victor MacLaglen.

ALERT and keen on all colour problems, he is over here in connection with the new three-colour system which he and his son, Dodge, have evolved. George Humphries and Co. will process Dunningcolor in this country, and will be ready within a couple of months or so to undertake contracts.



T. O'BRIEN,
General Secretary N.A.T.K.E.

I HEAR that James Minter, formerly director of Renown Pictures, and until recently receiver for Independent Film Distributors, was married yesterday at the Wandsworth register office to Mlle. Tarnowski, who is one of the leading Parisian glove designers.

DIRECTOR of kinematography to the War Office Intelligence Department during the Great War, Dr. E. Distin Maddick, C.B.E., F.R.C.S., has died at his residence, "Fyfteen," Grand Avenue, Hove, on Thursday, at the age of eighty-five. He was the designer of the Scala Theatre, London, where he ran Kinemacolor pictures for two years and "Orphans of the Storm" for a year. As director of kinematography he was responsible for the memorable film, "The Battle of the Somme," and afterward spent ten years with the "higher command" at Scotland Yard.

HE had been a surgeon in the Royal Navy, a Harley Street operating surgeon, and a Major in the Royal Air Force. In addition, he had engaged in flat building at Hove. The funeral took place at Norwood Cemetery on Tuesday

OUR studio correspondent, P. L. Mannock, back from Gielgud's "Hamlet" at Elsinore, reports that Denmark still makes films. Nordisk are still active, though their old stars, Asta Nielsen and Karina Bell, have retired and live in Copenhagen. Miss Nielsen, it will be recalled, was a female screen Hamlet back in 1912.

DANISH talkies, inevitably handicapped by the small language market, have to be cheaply made these days. A market for imported short subjects is now on the verge of establishment, to support officially made shorts of national interest. A project for starting short-subject theatres is already afoot.

MOVITA, Pathé star and wife of Jack Doyle, arrived from Hollywood last Monday in time to see Jack a victim to Eddie Phillips. She called on Pathé Pictures, who are starring her in a number of pictures to be produced during the year.

SUPER POLICY AT TEDDINGTON

KINE. New York Cable from Motion Picture Daily

***WARNERS** are considering a change of foreign production policy, and may make high budget films at Teddington, says Hal Wallis on arrival in America.*

***MARY PICKFORD** may make a film at Denham about January 1.*

***W. J. HUTCHINSON**, after three months' foreign tour, reports that 20th Century-Fox is now enjoying best foreign business in the history of the company. He is highly optimistic for Latin America market and expects improved Spanish business in the near future. The company will move headquarters from Barcelona to Madrid.*

***TRI-NATIONAL** and Alliance merger discussions have been suddenly dropped on failure to reach agreement.*

***HERBERT YATES** and Gene Autry, of the Republic Corporation, leave for England on July 15.*

***DISTRIBUTION** of school films selected from the vaults of member companies of the M.P.P.D.A. to be supervised by the newly formed Teaching Film Custodians, a non-profit organisation.*

SHE got her great screen opportunity by appearing in a small part as Franchot Tone's wife in "Mutiny on the Bounty." She was then starred with Warren Hull in "Paradise Isle"; with John Carroll in "Rose of the Rio Grande"; and is to be seen shortly in the Pathé film "Girl from Rio," being produced in Hollywood by Monogram.

ON Sunday Coun. Harold S. Gent, chairman of the Sheffield C.E.A., accompanied the Lord Mayor of Sheffield (Ald. A. J. Hunter) to Bapaume, France, where the Lord Mayor formally opened a crèche built by the Bapaume municipal authorities with the assistance of the donation of £500 from G. H. Lawrence, of Sheffield. Coun. Gent laid a wreath at the Sheffield City Battalion Memorial on behalf of the Twelfth Club, of which he is one of the few surviving members. He said he greatly appreciated the honour of laying the wreath—a token of the deep regard which he held for comrades of the 12th (Sheffield) Battalion of the York and Lancaster Regiment.

ONE of the most popular Press-contact men in Wardour Street has joined Sam Sax at Teddington to handle the publicity of the W.B.-F.N. unit. For two years Jimmy Hutchison has handled the Mayflower publicity, and as one result of his efforts, Maureen O'Hara, although she had not been seen in America in "Jamaica Inn," secured the leading feminine role in RKO-Radio's "Hunchback of Notre Dame."

JIMMY'S long experience of the Trade includes some years with the KINE., and more recently with Associated British on Regal, Rialto, Elstree and distributive publicity. He was also with Metro, and arranged the personal appearances in Great Britain of Laurel and Hardy. There may be some association with their reception on the Scots end of this tour in the fact that they shortly afterwards made "In Bonnie Scotland." Jimmy has a great flair for "personals," and last year's provincial trip of Charles Laughton and Elsa Lanchester proved an overwhelming success.

THE distinction of being the first film actor to cross the Atlantic by air is likely to be held by John Loder, who has been cast for a leading rôle in the Paramount picture "Diamonds are Dangerous," which is now being rushed into production at Hollywood. Loder will leave on July 23 by the Yankee Clipper. Incidentally, it may be noted that he is the third of the principals of "Owd Bob" to be signed by Paramount, the others being Will Fyffe and Margaret Lockwood.

IN these days of tabloid dissemination of information, it is necessary to possess an almost encyclopædic knowledge in order to follow intelligently the news of the day. "Gee's Modern Year Book," edited by Vernon Sommerfield, formerly well-known film critic, sets out to supply any deficiencies in our mental make-up. A wide variety of subjects is covered in this comprehensive attempt to explain contemporary happenings. The brevity of the chapter on films is hardly likely to commend it to the student or the Trade writer, but is quite adequate in its presentation of facts for the general reader.

A GRAND send-off was given on Monday night to Columbia's "Q Planes," which opened a long season's run at the Leicester Square Odeon. A number of prominent air chiefs, including Colonial air attachés and many service members of the air forces, attended the premiere, and expressed unqualified approbation of the picture, both as entertainment and as a subject conveying an important lesson.

ACCEPTANCES had been received from Sir Kingsley Wood, the Air Minister, Leslie Hore-Belisha, Minister for War, and from practically every member of the Air Council, but owing to exigencies of the service and the importance of the Danzig debate in the Commons, they were unable to be present, and their visit was consequently deferred. Ralph Richardson, the star of the film, made a personal appearance, and was warmly congratulated upon his performance.

AT Brighton last week-end Harry Byre—salesman with United Artists Liverpool branch, received many congratulations from colleagues at U.A. Convention as proud father of son and heir. Mother and son, we are happy to report, are doing well. Harry's only worry was to get on suitable souvenir, other than a hanger, to take back home from London.

THE second prize in the Blackpool sweep, which at the time of going to press last week had been unclaimed, has now reached its rightful owner, C. S. MacGregor, First National's representative in Manchester having produced the ticket to which the prize was allotted.

THE STROLLER.

CLOSE-UPS

By

Screencomber

WHEN WE CONFER

THERE is nothing like a good conference, says I, and in no other trade are people more conference-conscious, though, speaking personally, I'm generally conference-unconscious.

Take conferences of the Blackpool type, for instance. Probably, but for these yearly meetings, the Trade would never know that it had any problems, and as you can't have a conference unless you have some problems to go along with it, let us think kindly of the mysterious individual whose duty it is to think up these problems year in and year out so that we can organise a conference at which to discuss them.

Then there is the other type of conference, the sales conference, to which travellers come from the ends of the earth to hear from the lips of the big boss himself just how good the next year's product is going to be. The fact that most of this product is not made does not deter them in the least from saying that it is the greatest output in the history of the company, and next year's will be greater still, and so will the year after that, just like the previous year.

While these sales conferences still go in for gaudy mottoes and sales slogans, I regret to see that a lot of the fun is being lost as a result of the sales managers and so forth refusing to dress up. I still look back with joy to the conference held a few years back at which the sales manager dressed as a judge sat in the box while the salesmen went into the dock and were cross-examined about their work during the year. Leaving off such fine old customs makes this column about 100 per cent. more difficult to write.

THE SWEETEST SOUND

The lowing herd that homeward wanders,
on a summer's eve,
The joyous cry of children as gaily school
they leave,
The lullaby a mother sings to loved ones,
soft and sweet,
The rippling of a babbling brook, or patter
of little feet.
The moaning in the tree-tops, ruffled by
summer breeze,
Ah, sweet and lovely, all such sounds, but
sweeter yet than these,
The sound some day one hopes to hear,
to hope one hardly dares,
Voice of renter asking flat when you
thought he'd ask for shares.

THE COLONEL WRITES

DAMN you, sir. What's all this outrageous business in China—eh? Englishmen, by gad, having their trousers removed by dammed little yellow barbarians—what! Little yellow devils not civilised enough to know how to fold a pair of trousers properly—dammit all!

Curse you, sir, and the whole deuced biograph business to the bargain. Had my way, I'd line the whole blasted lot of yo up against a wall and give you a taste of grape shot, same as I did up on the North-West frontier in '85. Did things differently then, my lad. You'd all been flogged and strung up if I'd had my way. Prestige of the Raj and that sorta thing—what?

Hang it all, my man, can't you and the rest of your dammed clique realise that an English bloke without trousers loses face with the natives? Yet you animated picture fellows go on making British comedies with chaps losing trousers or running about hiding in clocks and jumping into wrong bedrooms in only their pants!

What do you expect from those cursed heathens after that? Gad, sir, I'd like to lash out at some of 'em. Take a pot at the lot of 'em. Shoot 'em all. Hang the lot. String 'em all up—blast 'em and blast you too, sir, damn you—dammee—what?

I beg to remain, sir,
Your obedient servant,
WARPICKLE SALTPETER-BYMINGTON
Col. (*Ret.*).

AGE OF MIRACLES

The sun was rising in the West,
The rain poured up to heaven,
Hitler gave his mouth a rest,
And three and three made seven.
Max Milder smoked a Woodbine instead of
a cigar,
A very famous critic refused some caviare.
A C. de Mille assistant, turned round and
answered "No,"
And Garbo said, "I hate to be alone, so
please don't go."
And Sonja Henie made a film without a
skating rink,
"Screencomber" said, "No, thank you,"
when they asked him what he'd drink.

DEMOCRATIC

"I KNOW a few of the film people I'll nod to, of course," she said yesterday at the Savoy. "Hollywood is very democratic, and one meets them at parties. But nice people live in Hollywood, too. . . ." *Daily Express* interview.

DUNNINGCOLOR PROCESS FOR ENGLAND

THREE-COLOUR SYSTEM FOR HUMPHRIES LABS.

Particulars of the new three-colour Dunningcolor process were given to a KINE. representative last week by C. H. Dunning, president of the Dunningcolor Corporation, who, with his son Dodge, is making the process available to the Industry. George Humphries and Co. will process Dunningcolor in this country.

Dunningcolor as now developed represents on its print side a film carrying colour on both sides, but with an important difference. From three-colour separation negatives impressions are imparted to the positive by printing the image which carries the blue first, and then processing this in a manner which allows the magenta to be incorporated in the image. The yellow is printed on the reverse side.

Mr. Dunning showed the KINE. representative a number of cuttings of film which revealed how brilliantly the picture could be produced by the new system. Any three colours can be treated by the Dunningcolor print process.

The technique is black and white technique practically throughout, and any existing laboratory can be converted to Dunningcolor at the cost of about £6,000, and without revolutionary changes.

Mr. Dunning has arranged with Randal Terraneau, of George Humphries and Co., to process prints in this country, and as soon as the new equipment can be installed processing will be begun. The Humphries laboratories will be able to handle ten million feet of Dunningcolor a year.

In America the process is being used for shorts and commercial subjects, because of the ease with which high quality pictures can be obtained at low cost. Double-coated stock, similar to that employed for two colour, is used.

For major productions, especially in the majority of studios, which have their own black and white laboratories, it is planned to license them, so that they may have the process in their own hands. The black and white technique makes this possible.

GRAND NATIONAL JOINS K.R.S.

COMPANY'S GREAT PROGRESS

Grand National Pictures, which was formed at the beginning of this year with Maurice Wilson and Jeffrey Bernerd as the joint managing directors, announce that they have joined the Kinematograph Renters' Society.

The company has made great strides since its inception, and to-day with its line-up of big British pictures now in production or scheduled, hold an important position in the renting field.

It has already offered to the Trade "The Mind of Mr. Reeder," "The Missing People," and "I Killed the Count." "Discoveries," starring Carroll Levis, is ready for almost immediate Trade showing, whilst "Sons of the Sea," in colour, starring Leslie Banks, "The Stars Look Down," co-starring Michael Redgrave and Margaret Lockwood and Emlyn Williams, and "Mrs. Pym at Scotland Yard," starring Mary Clare, are now in production.

When Kinemas are Closed

Rating Reliefs Possible

C.E.A. ADVICE TO EXHIBITORS

IN addition to the advice given to members by C.E.A. headquarters on possible bomb outrages, referred to in last week's "Kine," other matters upon which exhibitors should safeguard themselves have been scheduled and advice given.

These deal with steps to be taken when kinemas are closed to secure rating reduction, and liability upon exhibitors for damage caused by advertisement boards carrying the name of the theatre.

Rating Reductions on Closed Kinemas

On the first-named, the circular letter from the General Secretary reads:—

If a kinema is closed, but the seating and equipment are left in, you are legally liable for rates, but many Assessment Committees will listen to a plea for a temporary reduction in assessment provided you apply immediately you close. It is no use applying when the alterations have been completed and the kinema is ready to reopen. Similarly, if the theatre is stripped it is advisable to apply early to the rating authority.

The association retains the services of Graham Motion, who is an expert on these rating matters, to advise members. When this matter arises if you write to him, or to me—and I will forward your letter—you will receive immediate expert advice on how to proceed. The all-important matter is to write before or as soon as you close, and not to leave the matter until too late.

Advertising Boards Damage

If your kinema advertisements appear upon your boards which you lend to others to exhibit outside shops, etc., the liability for any damage caused by or through the boards is yours, *e.g.*, if a board was blown on to anyone, or down, and causes damage, or if anyone trips over it, action would be taken against you claiming that you were liable.

You should get, if you can, an indemnity against claims for damage from the persons who exhibit such boards, but, if you cannot, it is a risk which you can insure. A kinema was successfully prosecuted recently, and although you may not regard the risk as serious, because cases do not frequently arise, yet any particular damage might be serious, and it is a decided matter that the liability is yours.

Suspected Patrons

On the subject of bomb outrages, the advice is given to inform your patrons that you will not permit them to carry parcels into the kinemas unless their contents are disclosed. Similarly, you can refuse to accept parcels at cloak rooms unless their contents are opened in your presence. Usually the public does not resent this precaution when the reason is explained. In some of the larger kinemas one or two attendants are specially deputed to watch patrons as they enter and to challenge any carrying parcels.

If a patron objects you do not possess any right other than to refuse admission. You may not detain on suspicion without running a risk for an action for trespass or false imprisonment. If a suspicious case arose your only remedy would be to refuse admission and to report immediately to the police with such description of the person as you can remember.

YORKSHIRE AID FOR C.T.B.F.

GLEBELANDS PROVES AN EYE OPENER

A determined intention of intensifying their efforts for "Glebelands" was the outcome of last Sunday's visit to Wokingham by a party organised by the Yorkshire R.E.F.s.

The visitors, numbering 25 members and friends, included Stanley Schofield (Halifax), chairman of the R.E.F.s; Frank Clifford (Hillcrest, Leeds), hon. secretary; Bernard Schofield (A.B.P.C.); Charlie Willis (A.B.F.D.); and Charlie Ginger (British Lion).

They were welcomed on arrival by Reginald Bromhead and R. C. O. Viveash (secretary of the C.T.B.F.).

Mr. Bromhead and Mr. Viveash expressed pleasure at seeing such an interested gathering from Yorkshire, which had always given practical support.

Frank Clifford pointed out that most of them were seeing "Glebelands" for the first time and they must be so impressed with the way all who sought attention there were looked after. He was sure the Yorkshire representation would return determined to do more than ever. He could promise that a scheme by the R.E.F.s to help "Glebelands" would be embarked upon.

Charlie Ginger said he thought Bernard Schofield should explain what the local efforts had achieved.

Bernard Schofield stated that a substantial amount had been raised, but there was always the question of giving necessary support to the local infirmaries and similar institutions. He added that Trade collections had been decreasing, but he hoped steps would be taken to remedy this if possible.

GEORGE CANTY RESIGNS FROM UNIVERSAL

CONTINENTAL POST OPEN

The news that George R. Canty, Universal's Continental manager for the last two years, had resigned and is returning to the U.S. diplomatic service is confirmed by the company's Paris headquarters.

The resignation of Mr. Canty actually took place two weeks ago, and up to now no successor has been named. It is not expected that he will be replaced, at least for the present. Ernest Koenig, manager for West Europe, including France, Belgium, Holland, Switzerland, and Mr. Foldes, manager for Central and East Europe, who were Mr. Canty's assistants, will share his work in co-operation.

It has already been arranged that the Spanish, Italian and Portuguese territories pass under Mr. Foldes' control, while Mr. Koenig will be now in charge of Egypt and all the Near East countries, where the French-dubbed versions of American pictures, as well as the original versions with French sub-titles, are generally shown.

A special Trade show of "Confessions of a Nazi Spy" and "Dodge City" for the benefit of Western England exhibitors has been arranged.

The pictures will be presented at the Plaza, Exeter, on Sunday, July 23, at 3 p.m., and there will be an interval for tea between the two presentations.

Newsreels for the Savoy

C.E.A. OPPOSITION TO LICENCE APPLICATION

STRONG opposition is being presented by kinema interests in the London area in regard to an application by the Savoy Hotel, Strand, for a licence enabling films to be screened as an entertainment for supper patrons. Three ten-minute sessions per day are aimed at.

Reasoned statements objecting to the proposed licence have been submitted by the London and Home Counties Branch of the C.E.A. and by the National News Theatres Association.

The former body base their objections on the fact (1) that there are in close proximity to the Savoy Hotel a number of kinematograph theatres showing programmes of the kind proposed to be shown at the Savoy. (2) That the granting of such a licence to a hotel places it in an advantaged position inasmuch as the kinema proprietor has to make provision for public safety in a manner much more exacting than in the case of a hotel, and thus trades at a disadvantage; (3) that if the licence is granted there is no logical reason against other hotels, restaurants and public houses making similar applications and receiving privileges; and (4) that the Savoy is a place where intoxicating liquor is sold and consumed.

This last point is developed by the National News Theatre Association which urges that kinematograph theatres could rightly make application for drink licences if the Savoy application is successful. It is claimed that kinema premises could conform more correctly to requirements as to theatre and bar accommodation than the Savoy Hotel.

It is further urged that the limited time of showing applied for creates difficulties by reason of the screening being made to a "peak" audience caused by the hotel attractions and the "late news," and thus would entail the worst audience conditions, especially as consumption of liquor would be considerably stimulated.

News Theatres, it is pointed out, have been equipped to offer an efficient news service at great capital expense, and to meet the requirements of the licensing authority. Competition from hotels and other places of public resort would be disastrous to them.

A. S. Moss represented the C.E.A. in voicing the opposition, the National News Theatre Association being represented by C. W. Fennell.

Safety of the Public

REGINALD STAMP'S PRETENSIONS CORRECTED

From a "Kine" Correspondent

In his reply to the discussion which followed the reading of his paper at Blackpool, Reginald Stamp, Chairman of the L.C.C. Entertainments Committee, remarked that some speakers had suggested that the Cinematograph Act, 1909, dealt *solely* with safety, but that in his view it dealt *primarily* with safety.

In this connection the Parliamentary proceedings on the Bill of 1909 are of interest. On moving the second reading of the Bill in the House of Commons on April 21, 1909, the Under-Secretary of State for Home Affairs (Herbert Samuel, as he then was) said:—

"I hope the House will permit the few minutes at its disposal to be used in passing the second reading of a small Departmental Bill which is not opposed in any quarter of the House, and which is of a somewhat urgent character.

"It is a Bill to safeguard the public from the danger which arises from fires at kinematograph entertainments, which are specially liable to outbreaks of fire on account of the long highly inflammable films which are used in the lanterns. There have been already many fires."

He proceeded to point out that a measure of control was essential in order to prevent disaster, and concluded a very brief speech with the following words:—

"The Bill provides, first, that regulations may be made by the Home Office to secure safety from fire when inflammable films are used, and to have the apparatus properly boxed in and provided with fire-extinguishing apparatus, and, secondly, that the premises on which the entertainments are given shall be licensed by the County Council or County Borough Council or by the Lord Chamberlain if they come within his purview."

The Bill was similarly described by the Government spokesman in the House of Lords, which it reached in September, 1909.

Throughout the progress of the Bill no Minister in either House said a word to suggest that the Bill would do anything more than enable precautionary measures to be taken for the physical safety of the patrons of kinematograph entertainments. It is the fact, therefore, that Parliament passed the Bill in the belief that they were legislating solely for the protection of the public from fire and in complete ignorance of the fact that the Bill would be held to confer on local authorities powers in regard to the censorship of films, seat price control, etc. It seems highly probable that even Ministers did not forsee the outcome of the Bill.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JULY 13 AND WED., JULY 19

Leslie Banks has the powerful role of a soldier who loses his memory in DEAD MAN'S SHOES (Associated British)

Thursday

Shipyard Sally (*20th-Fox*)

Century Theatre, Soho Square. 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Cast: Gracie Fields, Sydney Howard, Oliver Wakefield, Morton Selten, Tucker McGuire, Norma Varden. **Director:** Monty Banks.

"Shipyard Sally" is said to provide the happiest vehicle yet for Gracie's abundant talent. The story opens on Clydeside during a time of depression, which has hit her uncle, a rich comedy rôle played by her co-star, Sydney Howard. They are music-hall artistes, as badly hit as the shipyard men. Howard "buys" Gracie a Clydeside pub—with her own money—and Gracie finds herself providing the men with beer and encouragement for scant return apart from their gratitude and devotion.

Resolving to help them, she goes to London to plead their case with shipowners and politicians. With her uncle to bring them about, complications come thick and fast. There is fun and excitement in her London adventures and her mission is eventually crowned with success.

Among the numbers sung by Gracie in the film are "I Got the Jitterbugs," "Wish Me Luck," "In Pernambuco," "Danny Boy," "Annie Laurie," and "Land of Hope and Glory."

Dead Man's Shoes (*Associated British Pictures*)

Cambridge Theatre. 8.30 p.m.

Cast: Leslie Banks, Wilfrid Lawson, Judy Kelly, Joan Marion, Walter Hudd, Nancy Price, Henry Oscar. **Director:** Thomas Bentley.

There is an entirely novel twist to the theme of mistaken identity in this picture. Leslie Banks plays a soldier badly wounded who recovers with all memory of his previous life gone. The confusion of identity papers with a man closely resembling him results in his life being reconstructed for him by doctors as another individual. Wilfrid Lawson gives another of his keenly calculated studies as the smoothly sinister blackmailer from his former life, who tries to drag Banks back to the world from which he has unconsciously escaped.

Joan Marion has a rôle which fits perfectly with her intense style of playing, and Judy Kelly shows herself to be a fine dramatic actress in the part of a night-club owner who will not drag her former lover (Banks) back to his old ways of life.

Such a strong cast in a story that provides full opportunities for all of them in material that is off the beaten track should make this picture welcome for all classes of house.

Friday

Heritage of the Desert (*Paramount*)

Carlton Theatre. 10.30 a.m.

Cast: Donald Woods, Evelyn Venable, Russell Hayden, Robert Barratt, Sidney Toler, C. Henry Gordon, Paul Guilfoyle, Paul Fix, Willard Robertson. **Director:** Lesley Selander.

The strength of the film of Zane Grey's "Heritage of the Desert" lies in the fact that it avoids the stereotyped pitfalls of the usual Western and at the same time retains the colour, romance and vigour of the great outdoors. The story is packed with thrills, fighting, shooting, and just the right amount of romance.

Woods, a tenderfoot, goes out West to find out whether his property is as worthless as his representative, Gordon, leads him to believe. Gordon, to prevent any embarrassment to himself—for he has not only been swindling his employer, but extorting unfair rentals from tenants—appoints one of his henchmen to put Woods on the spot. Barratt, a rancher, rescues Woods from a quicksand pit, and while convalescing under care of Evelyn Venable, as Barratt's daughter, Woods learns more and more about Gordon's nefarious schemes, and not many weeks pass by before Woods himself develops into a seasoned son of the West.

"Odds-on Chance," the latest in Paramount's series of "Romances of the Turf," and "Three Kings and a Queen," a new "Headliner," featuring Vincent Lopez and his Orchestra, will also be shown on Friday morning.

Man About Town (*Paramount*)

Carlton Theatre. 7 p.m.

Cast: Jack Benny, Dorothy Lamour, Edward Arnold, Binnie Barnes, Phil Harris, Eddie Anderson, Monty Woolley, Isabel Jeans, Betty Grable, E. E. Clive, Leonard Mudie, Herbert Evans, Clifford Severn, Cecil Kellaway, Wesley Barry, Matty Malneck's Orchestra, Merriel Abbott Dancers, Bert Roach, Leon Belasco, Wilson Benge. **Director:** Mark Sandrich.

This comedy, with music, presents Jack as a theatrical impresario who gets into a series of hilarious escapades with the nobility in an effort to win the love of his singing star, a rôle enacted by Dorothy Lamour, who is favouring the attentions of his orchestra leader, Phil Harris. On the advice of his valet, "Rochester," Jack decides to show Miss Lamour that he can be a Casanova when he wants. After a series of hilariously amusing interludes in which Binnie Barnes and her husband, Edward Arnold are concerned, Jack manages both to win Miss Lamour, and to present his show. And what a show it is! George Petty, the famous magazine illustrator, chose twenty of Hollywood's beauties to represent the Petty girl on the screen.

Tuesday

Susannah of the Mounties (*20th-Fox*)

Century Theatre, Soho Square. 11 a.m., 3 p.m., 6.30 p.m. and 8.30 p.m.

Cast: Shirley Temple, Randolph Scott, Margaret Lockwood, Martin Good Rider, J. Farrell MacDonald, Maurice Moscovitch, Moroni Olsen, Victor Jory, Lester Matthews. **Director:** William A. Seiter.

Shirley Temple, the sole survivor of an attack by Indians on some pioneers in North-West Canada, is adopted by the Mounties. They bring the Indian chief to their post to explain the outrage and he returns, promising to punish the marauders. He leaves behind his youthful son as evidence of his good faith, and the latter and the orphaned girl become great friends.

The Indians make a surprise raid on the post and capture Monty, the Mountie who had found the little girl and is her best friend. Remembering the treaty she had signed with the Indian chief's son, who has been recaptured by the tribe, the child goes by herself to try to save the life of her friend. It is claimed that there is a thrilling climax when the child appears as the Mounties counter-attack and Monty is to pay with his life.

Stunt Pilot (*Pathe*)

Cambridge Theatre. 3 p.m.

Cast: John Trent, Milburn Stone, Marjorie Reynolds. **Director:** George Waggner.

"Stunt Pilot," second of the Tailspin Tommy series of four to be released by Pathé, concerns the further adventures of Tommy (John Trent), Skeater (Milburn Stone) and Betty Lou (Marjorie Reynolds). This time their airport is rented by a movie company, and a murder occurs with Tommy accused of the crime. But Tommy has a hunch who's guilty, so he grabs a plane in pursuit, a fugitive from justice.

A thrilling climax finds Tommy battling both the law and the lawless, with both sides determined to capture him. There are exciting moments before the mystery is solved and some breath-taking shots of aerial fighting.

The Man in the Iron Mask (*United Artists*)

Cambridge Theatre. 8.30 p.m.

Cast: Joan Bennett, Louis Hayward, Warren William, Joseph Schildkraut, Alan Hale, Miles Mander, Bert Roach, Walter Kingsford, Montague Love. **Director:** James Whale.

In this Edward Small production of the famous Alexandre Dumas story, Louis Hayward plays the dual rôle of Louis XIV and his unfortunate twin, Phillipe, the mysterious prisoner in the Bastille, who is condemned to wearing an iron mask, covering his features.

Aided by his cunning minister, Fouquet (Joseph Schildkraut), the newly crowned Louis XIV reveals himself a cruel, cold-blooded tyrant. Harsh taxes, enforced by terrorism, result in D'Artagnan (Warren William) and his charge, Phillipe, together with their musketeer friends, being arrested on a charge of treason. As Louis is about to sign his brother's death warrant he is told of the prisoner's resemblance to himself, and instead of having him hanged decides to use him as a convenient double. The Musketeers he imprisons in the Bastille.

In the course of his masquerade, Phillipe meets and falls in love with Maria Theresa (Joan Bennett), a princess of Spain, to whom Louis is betrothed. The marriage falls through owing to the king's disgusting behaviour, and the princess leaves for Spain. Phillipe is persuaded against his own will to race after Maria Theresa and persuade her to return to become Louis's bride. He is successful in his mission and the betrothal is announced, much to the fury of Louis, who orders Phillipe to be hanged, but upon learning his true identity instead devises the torture of the iron mask. Maria learns of Phillipe's true birth, and by a ruse extracts the only key to the mask from the king, and with the aid of the musketeers Phillipe is released and Louis taken to the Bastille in his stead.

Wednesday

Down Our Alley (*British Screen Service*)

Grand National Theatre. 11.15 a.m. and 3 p.m.

Cast: Hughie Green and his Gang, Wally Patch, Johnny Schofield.

The story deals with the efforts of Hughie Green, who is managing a music shop, to get a job for his Gang at one or other of the night-clubs. With the help of his father, who is a commissionaire at the club, Hughie manages to smuggle his Gang in, and by enterprising use of circumstances introduces the Gang on a big gala night. The result is a contract.

Wolf Call (*Pathe*)

Cambridge Theatre. 3 p.m.

Cast: John Carroll, Movita, Peter Lynn, Polly Ann Young, Guy Usher. **Director:** George Waggner.

"Wolf Call," adapted from Jack London's story, concerns John Carroll, as Mike Vance, millionaire playboy, whose father, tired of hangovers and headlines, sends him to the Canadian North-west for regeneration. Mike is told to investigate conditions at the Vance radium mine, but he falls in love with Movita, as Towanah, an Indian maid, and spends most of his days with her. But Towanah loves Mike and sets about to help him find himself. She introduces him to her father, Dr. McTavish, who has invented a new process for reducing radium, and with the help of the priest, Father Devlin, Towanah gets Mike interested in the mine to the extent that he is determined to have his father keep it. But the mine superintendent, Carson, is in league with a radium syndicate which wants to control the radium output to keep the prices high, so Carson battles Mike at every turn.

6,000 Enemies (*M-G-M*)

Cambridge Theatre. 6.30 p.m.

Cast: Walter Pidgeon, Rita Johnson, Nat Pendleton, Raymond Hatton, Tom Neal, Adrian Morris, Ernest Whitman, Arthur Aylesworth, Willie Fung, Paul Kelly, Harold Huber, Grant Mitchell, Bernadene Hayes, J. M. Kerrigan, Guinn Williams. **Director:** George Seitz.

Daring in its scope, it is a story that could happen in any big city where the forces of vice prevail, yet one that has remained untouched on the motion picture screen until now. As it is unfolded with machine-gun rapidity, it runs the gamut from law and order administered in the courtrooms through underworld plottings, the framing of respectable citizens and their ordeals within the walls of a State prison.

Settings, faithfully reproduced from actual interior typical of a modern penitentiary include the prison courtyard, hospital, laundry, machine shops, warden's quarters, cell blocks, dining halls, solitary confinement cells, and other prison departments.

NEW PRODUCT ANALYSED

DRAMA

Dead Man's Shoes
Susannah of the Mounties
Stunt Pilot
The Man in the Iron Mask
Wolf Call
6,000 Enemies

COMEDY

Shipyard Sally
Man About Town
Down Our Alley

WESTERN

Heritage of the Desert

SUCCESS OF TWO M-G-M MUSICALS

"Sweethearts" and "Great Waltz" Register Big Hits in the Provinces

A FEATURE of the recent reports from the provinces regarding results on M-G-M has been the highly satisfactory showing made by two musicals, "Sweethearts" and "The Great Waltz."

At the Ritz, Burton-on-Trent, "Sweethearts" finished up the week's showing with what was easily the best result this year. The film has been doing excellent business in the Birmingham area at the Birchfield P.H.; Capitol, Ward End; Tivoli, Yardley, and Piccadilly, Sparkbrook. The subject is now playing its third six-day run at the Astoria, Coventry, and the results were again brilliant. The same picture was given a grand reception at the Astoria, Boscombe; Rivoli, Worthing, and Elite, St. Leonards, while the Pavilion, Cork, finished up the first week of a two weeks' run with really big figures which are easily being maintained.

The Pavilion, Chorley, which has just finished a six-day run with "The Great Waltz" to really phenomenal figures, is following with "Sweethearts," and the current results are equally satisfactory.

Good Results in the North

In the Liverpool area "Sweethearts" is doing excellently at the Gaumont, Wallasey, and the Plaza, Birkenhead, while profitable returns have been turned in from the Theatre Royal, Preston; Palace, Lancaster; Palladium, Preston; and Queen's, Warrington. At the Empire, Cleethorpes, "Sweethearts" has been pulling the crowds in throughout the week. At the Palace, Doncaster, the reports also show exceptional business. Playing its third week in Newcastle at the Pavilion, following the Queen's and Westgate (all G.-B. theatres), "Sweethearts" is doing splendid business and in the same area enthusiastic reports are received from the Picture House, Carlisle, and the Pavilion, Keswick.

"The Great Waltz" is another picture which is meeting with highly profitable approval in the provinces. Its reception at the Rialto, Rochdale, has been enthusiastic, and the Theatre Royal, Bury, also report appreciative audiences. The Scala, Nottingham, finished up the week with business much above average and similar results are reported from the Brighton, Newcastle; Regal, Fenham; Lyric, Heaton, and the Rialto, Benwell. In Birmingham at the Roxy it has been doing splendidly and even as far afield as Aberdeen exceptionally good weather did not prevent exceedingly good business.

Hardy Family Popular

The "Hardy" family films have also been making box-office history throughout the country. From Glasgow, in spite of good weather, "Out West With the Hardys" at the new Savoy and the B.B. Cinerama have been doing really outstanding business and prove once again the enormous popularity of the "Hardy" series.

The film has been delighting audiences at the Regal, Kettering; Grand Hall, Tunbridge Wells; Plaza, Addlestone; Broadway, Letchworth, and the Negresco, Edenbridge. In the Manchester area concurrent runs at the Queen's and Rialto, Bolton, brought splendid returns, and the Theatre Royal, Hyde, had a week well above their average figures, and the Shakespeare, Cheetham Hill, admit that their six-day booking was an outstanding event. At the Wicker, Sheffield, the film has proved to be a veritable tonic at the box-office, and other theatres which have reported gratifying business with this subject are the Pier Pavilion, Fleetwood; Odeon, Cleveleys; Broadway, Bootle; Regent, Knotty Ash, and the Regal, Norris Green.

Space does not permit of further details of M-G-M box-office winners, but a word of mention must be made of "Boys' Town," which is still continuing its good work of drawing big audiences all over the country.

RKO-RADIO'S BIG SUMMER RELEASES

"Love Affair," "Gunga Din," and Astaire's Latest

IN a seven-week period, commencing August 21, RKO-Radio will generally release "Love Affair," "Gunga Din," and "The Story of Vernon and Irene Castle," three of the greatest films ever handled by the company at one time.

The box-office potentialities of this trio can best be evidenced by their unique performances on West End pre-release runs. "Gunga Din," the Victor McLaglen-Cary Grant-Douglas Fairbanks, Jun., co-starring vehicle, has played a total of fifteen West End weeks, comprising eight weeks at the Gaumont, Haymarket; four at the Marble Arch Pavilion; a concurrent week's run at the Dominion, Tottenham Court Road, and New Victoria; followed by a further week at the Tivoli, Strand.

Much the same success has been enjoyed by "Love Affair," the Irene Dunne-Charles Boyer co-starring feature. Opening at the Carlton, Haymarket, where it played to capacity business for eight weeks, it was transferred to the Marble Arch Pavilion with equal success, and after two weeks played concurrently at the Paramount, Tottenham Court Road, and the Metropolitan, Victoria. "Love Affair," like "Gunga Din," has been booked to play at the Tivoli, Strand, opening on July 16, making a total of 13 West End weeks.

"The Story of Vernon and Irene Castle," the greatest Astaire-Rogers' film ever, has recorded capacity business at the New Gallery, where, on its initial pre-release run, it entered its fifth week on Saturday last.

These films will be released as follows:—"Love Affair," August 21; "Gunga Din," on September 18; "The Story of Vernon and Irene Castle," October 2.

BRANCH DISCUSSIONS ON CONFERENCE PAPERS

Leeds Demands Follow-up Action

PRE-PUBLICATION AID TO DELEGATES

A SUGGESTION that subjects of the papers read at the Summer Conference should also be discussed at Branch meetings was made at the meeting of the Leeds C.E.A. which spent considerable time in considering the points of the various discussions held at Blackpool. The point advanced by the "Kine" that the value of the papers issued be enhanced by publication prior to the Conference was endorsed by J. X. Prendergast, the chairman. It was also suggested that only one paper should be read at one session. This would prevent discussion being curtailed, it was stated.

Major Bell, said Mr. Prendergast, was concise, clever and understanding in dealing with television, but some of the questioners seemed to think his name was not C. H. Bell, but H. G. Wells, as they wanted him to see far into the future.

Leslie Knopp had made intricate technical details understandable, and Captain Richard Norton was sound and witty in surveying the problems of the British industry, affording a better idea by personal contact with the producer of difficulties with which they were usually apt to deal lightly.

Regret was expressed at the serious mishap which had befallen Captain Norton, and it was unanimously decided to forward the sincere wishes of the Leeds branch for his speedy recovery.

The Technical Papers

Mr. HOPKINS then referred to the papers by W. S. Gibson on Technical Training for Projectionists, and the support accorded to him by T. O'Brien, Professor Field of Middlesbrough, and F. H. Woods, of the Technicians' Guild. Mr. Woods showed great pride in the members of the Guild. In the controversy on technical training there was an unfortunate remark which cast reflections on the mentality of the operators. A lot of people resented this, Mr. Prendergast amongst them.

He recalled that when the first open day for projectionists was introduced at Harrogate it was apparent they were doing the wisest thing ever done in the Trade. They were getting and giving guidance on technical problems.

Mr. HOPKINS went on to say that the Professor tried to make it clear that he was only suggesting that a lower standard of education prevailed than justified those concerned tackling the technical classes. Mr. Hopkins recalled that their branch secretary had hard work in enrolling 30 students during the first year in Leeds.

Subsequently the numbers were lower and the boys were not giving the thought they should to the classes. He thought that the programme was formidable even if they had the highest education. The course during the first year was simple, but was more difficult in the second year, and boys who could easily put anything right in practice dreaded facing an examination and expressing themselves on paper.

The fault was that the course was too strict in an endeavour to cram too much into them. He believed that was the secret of the non-success in Leeds. All the Leeds delegates joined in the discussion at the conference and they agreed to support the classes when the time came, and to pay fees, but they thought more could be done by lessening the severity of the course, and for the good of the business.

Exhibitors' Problems

C. P. METCALFE, commenting on Mr. Watts' paper, said the position was similar to his own experience a year ago in dealing with many questions with little time left for discussion. He thought it was necessary for the branches to take the points raised in turn at branch meetings as the real value was in coming to some decision on each of the questions involved.

Mr. PRENDERGAST remarked that people might think the same people were jumping up every time to speak, and that included himself, for it seemed that if the "accepted gasbags" did not lead the discussion there would be no discussion at all. He thought that those who were not used to public speaking would be better able to take part in discussions at a conference if the subject of each paper were published in advance, so that they could prepare their questions.

Mr. METCALFE declared that the only way to get the best out of the points raised was for fewer topics to be touched, with greater opportunity of ventilating those that were broached.

Amongst typical points in Mr. Watts' paper were those relating to bank overdrafts, particularly vital to independents, continued Mr. Metcalfe. He thought the question of insurance against war risks might have been raised. He could not see the value of these discussions and nothing done.

For Branch Debates

W. GREENWOOD (Leeds) expressed agreement with Mr. Metcalfe in that many items discussed at the conference should be discussed also by the branches. He had read that if television came into force it might mean 25 per cent. extra charge to the exhibitor.

Mr. PRENDERGAST: I think it said 25 per cent. reduction on attendances.

Mr. GREENWOOD: It is worthy of some discussion. My suggestion is that special meetings could be arranged to discuss each of these subjects—one at a time. You have said that particular men may be overcrowded at a conference and have not the nerve to get up and say something. But at branch meetings they might take part in the demonstrations for the benefit of everyone.

Mr. Greenwood gave his view that the increase in film rentals was largely attributable to quarters. Most of them have their absurd prices. If they wanted a monopoly they had to pay for it. He was sure that doing away with many of these bars would bring down film rentals.

He still thought districts should get together and not adopt the attitude of exhibitors trying to strangle one another. In his view, the problem was not with the K.R.S., but with the C.E.A. He favoured a special meeting to enable those who were not present that day, and who should be here, to come along.

Mr. HOPKINS: **Yes, those who should be here.**

Mr. PRENDERGAST said he was sure that if some of them went on giving their viewpoints something would eventually happen, and they would get round the table. The problems were known to all, but action was wanted.

In London, an independent section of the C.E.A. had been formed, and before anything concrete could happen this would have to be done throughout the country.

Mr. GREENWOOD: It is the people who don't come to the meetings who want gingering up. We need some red type on the agenda: "Come to the meeting or your business is damned."

One Paper, One Session

Mr. HOPKINS put forward the suggestion that no more than one paper should be on the agenda for any one morning or afternoon at the conferences. He thought then that every speaker would have opportunity of making their papers sufficiently illuminating and with the assurance that discussion would not be scamped.

Mr. Watts' paper, for instance, had obviously necessitated a great amount of thought. One point that impresses him was that Mr. Watts' company prepared a graph in respect of each company they dealt with. It was certainly true that they took a lot of money with the films of some firms, but that did not mean they made a lot out of them.

They worried about big prices, and yet felt they must pay them because they were afraid that if they did not the other fellow would. It is not the price—"we must have the picture." That was the terrible situation.

Mr. GREENWOOD pointed out that flat rentals were not always financially satisfactory. They might be paying more than they would on shares. It seemed that their consideration was strangling the other fellow and flat rentals could be as damaging as the other system.

He could not conceive a more interesting meeting than one at which exhibitors should come along with their files, put them on the table and say: "That's what I'm paying for my films." He would be prepared to do it himself.

Mr. PRENDERGAST said he thought there should be a "bookers' conference" once a year. Even at the general conferences it was not always the people who signed the contracts who were there. Bookers could help the producers, for, after all, the better the pictures made, the better it was for all of them.

Mr. METCALFE: In a democratic association like ours, the humblest member has the same opportunity of pressing home his points as the most influential one. It is the only method. Anyone can give notice of his desire to discuss a problem, and the secretary must put it on the agenda. We criticise the General Council, but if notice is given to Mr. Fuller, anyone can speak.

THAT'S THAT!

A further meeting of the Cinematograph Films Council was held on July 4 to consider matters arising out of their general statutory duties.

Phyllis Brooks, who has just concluded a starring role in YOU'RE LUCKY TO ME (United Artists)

Mary Pickford and Buddy Rogers have returned to New York. Here they are at Waterloo Station with E. T. Carr and George Archibald, joint managing directors of United Artists Corporation Ltd., and Oscar Deutsch wishing them "bon voyage"

Gingering-up Sub-standard Inquiries

YORKS MILITARY TRIBUNAL INCREASES EXHIBITOR DIFFICULTIES

POINTED inquiry as to the reason for the failure of the General Council to initiate action in respect to the showing of sub-standard films was made at last Friday's meeting of the Leeds Branch, which also expressed regret that the military tribunals were placing gratuitous difficulties in the way of exhibitors. A united action on redundancy and other exhibitor problems was hoped for as the result of the anticipated joint meetings of the K.R.S. & C.E.A.

Arising out of the minutes Mr. MITCHELL asked whether there were any developments in connection with A.R.P. after the meeting which secretaries of Leeds, Hull, Sheffield and Bradford had attended along with C. P. Metcalfe.

Mr. RUSH mentioned that the main objective had been to introduce themselves to Commander A. S. G. Caswell. There did not seem to be anything definite at all in the Commander's mind with regard to kinemas, and they were now waiting for him to get into touch with them again.

Mr. METCALFE suggested that the branch should communicate with renters and the film transport people, who would be directly concerned with any emergencies that arose, so that they could formulate some scheme together. This was agreed upon.

Sub-standard Films

C. H. WHINCUP requested information on any action at headquarters in respect of the secretary's inquiry relative to the showing of films on 16 mm. stock, which exhibitors were called upon to show in the kinemas.

Mr. RUSH intimated that he had not received any reply from Mr. Fuller, and the branch delegates said that this matter was not on the agenda of the last meeting and did not appear on the agenda for the forthcoming General Council meeting.

The CHAIRMAN: There is a technique of leaving matters on the table, and time providing the solution.

Mr. WHINCUP: We have submitted matters before, and heard nothing further. I am not content to let the matter rest, and I hope this meeting will support me.

HARRY HOPKINS formally moved that the matter be brought to the notice of the General Council, so that an explanation could be obtained as to why it had not been raised there. This procedure was agreed upon.

Pay During Training

There was discussion on a letter from the GENERAL SECRETARY, which included a communication from T. O'Brien, general secretary of the N.A.T.K.E., referring to Territorial training problems and the payment of men called up for their annual training.

HARRY HOPKINS said this was a matter which should be considered by the General Council and their guidance taken.

The CHAIRMAN thought the General Council would appreciate views of the branches.

C. P. METCALFE suggested that it was really for individual members to give their sympathetic consideration.

CLAUDE WHINCUP raised what he regarded as an important question on this subject. He recalled that they had been assured of sympathetic consideration to kinematograph employees with regard to their training dates being deferred to fall in with the demands upon employers. Men called up had been asked to make application to the tribunal. One of his employees, on asking for his military training to be deferred till September, was told that the tribunal was only concerned with cases of hardship and not with troubles of the employer. When told that the employer was trying to safeguard each man's job the reply came that they would have to do that in any case. Mr. Whincup added that he thought tribunals should show more consideration.

Gratuitous Difficulties

C. P. METCALFE: That is a rotten spirit for a member of a tribunal to take up. Employers are asked to give time off for Territorials going to camp; yet here you have a case of a boy relieving others, and a member of a tribunal makes remarks like that.

Mr. WHINCUP: We want to get holidays over. The holidays had been arranged before the Act came into force and convenient reliefs are desired during this period. If they are going to ignore requests like these we shall be in the cart. Men might be away for their six months' training and others for their Territorial training at the same time. How does this treatment synchronise with the promise of sympathetic treatment!

Mr. PRENDERGAST: They can take employees away, but industry must be kept going. The Government should give definite instructions. He added that injury to industry would be serious for armaments and everything else; for these things could only be paid for by maintaining industry.

Mr. WHINCUP moved that the circumstances should be submitted to the General Council on a point of information.

It was decided that one of the delegates should bring the matter forward.

"Bank Nights"

Giving the report on the proceedings at Blackpool, Mr. HOPKINS said that most of the time at the General Council meeting was occupied by discussions on Bank nights. It was an illuminating discussion, and he was surprised that men in the position of Arthur Jarratt had observed that provided the General Council would bind its members they, meaning his circuit, would consider whether they could fall in line.

Mr. Hopkins thought that that was obviously one thing they could not do, otherwise they would not have so many troubles. What stood out most in his mind was F. W. Morrison, who made the speech of his life. Many people were playing round with the idea that it might be possible, and he made them realise what a dangerous game they were playing at.

The general opinion seemed to be that there might be a slight advantage in doing it, but a boomerang effect would result in a competitor trying to go one better. He cited the case of the cigarette people with their gifts. Eventually they had to get together because the practice was spelling ruin to their business.

Mr. Hopkins here paid a tribute to the president of the association, who had a flair for sound judgment and conduct of business.

Unified Action

A discussion followed on the question of redundancy and the position of circuits and independent exhibitors.

After varying views had been expressed, Mr. PRENDERGAST said he would be happy to leave the solution to Mr. Hinge and Mr. Griffiths, as representing the exhibitors and renters respectively,

but the real test was for both organisations to give them their full support. He had great faith in these two gentlemen, but the real strength of the negotiations depended on the rank and file.

That did not mean they would give any two men a blank cheque, but they could give every possible support for effecting a proper solution so long as there was equity in the solution. That was the only real good that had come out of the Blackpool Conference.

The Black-out

Mr. MITCHELL raised the question of the black-out at York on July 13 and 14 taking place at 10 p.m., and he thought that their attention should be drawn to what other authorities had done. It was agreed that a letter should be sent to the proper quarters in York pointing out that Leeds, Doncaster, Harrogate, and other Yorkshire authorities had fixed the time of the black-out from 12 midnight to 4 a.m.

NATIONAL NEWS THEATRE ASSOCIATION

General Secretary Appointed

Permanent arrangements in connection with the operation of the National News Theatre Association now having been completed, C. W. Fennell has resigned his position as general secretary of the association in favour of Miss Vaughan, A.C.A.

The registered office of the association is, as before, 31, Dover Street, London, W.1.

PORTSMOUTH'S BIG EFFORT TO AID C.T.B.F.

Hope that Concessions will Result from K.R.S.-C.E.A. Co-operation

VERY readily the Portsmouth branch of the C.E.A. is responding to the request to join in the great effort that is being made in the autumn to assist the Cinematograph Trade Benevolent Fund. H. P. E. Mears presided last week over a meeting which expressed an active welcome to the idea.

A letter from the Fund Secretary was received which stated that the King and Queen would attend a kine.-variety performance at the Gaumont State Theatre, Kilburn, in the autumn to inaugurate the subsequent appeals for the fund, and an influential executive committee had been formed to make the arrangements.

As it would be their Majesties' first official visit to any kinema it was urged that the most strenuous efforts should be made to secure the best possible results. It was suggested to Portsmouth branch that they might augment the receipts either by collections in kinemas, special performances or special efforts.

The CHAIRMAN (H. P. E. Mears) welcomed the opportunity, and moved that the branch should organise a ball and devote the whole of the proceeds to the Trade Benevolent Fund. He asked that C. Phillips should get busy with his Committee.

E. V. GLENISTER seconded, and the branch agreed.

Thanks

Reference was made by the CHAIRMAN to the removal of the film tax, and he observed that they met under happier conditions than last month. He thought it was proved to the Chancellor of the Exchequer beyond doubt that he was proposing to place on a section of the Industry a tax they could not bear. He had meted out British justice and had taken off the tax.

He considered that their president had spent many hours of hard work on the subject and did some quick thinking very effectively. He hoped that other problems facing the Industry would be solved in the same way and with the same spirit.

Sunday Starting Times

Arising out of the decision of the Watch Committee not to permit an earlier start of the Sunday evening programmes, the SECRETARY (A. Daniels) reported that he had written to the Town Clerk expressing their disappointment.

He asked that the Committee should receive another deputation as it was understood the Committee were not fully represented on the previous occasion. The Town Clerk had replied that the matter would receive attention.

In the hope of a favourable answer from the Committee, the Chairman, the Vice-Chairman (C. E. Clarke) and E. V. Glenister were appointed to state the case for the branch.

A Viewing Fee

It was reported by the SECRETARY that the effort made to secure the co-operation of the Kinematograph Renters' Society in paying part of the fee charge for viewing "A" films in the hope of securing a "U" certificate had failed. The Society had replied that they did not think it would be advisable.

The CHAIRMAN and Mr. GLENISTER were opposed to the use of branch funds for that purpose because they would have to pay for some films which would not be shown at all by some of their members.

The CHAIRMAN pointed out that they had it on record that the circuits were prepared to pay, and the branch agreed to leave the matter where it was.

Keeping Jobs Open

A letter was received from the National Association of Theatrical Employees suggesting that the branch should give an assurance that they would safeguard the employment of men who were called up for military training, and also asked that where men went to camp favourable consideration should be given to the paying of their wages.

Continued at foot of next column

ARBITRARY ACTION BY L.C.C.

COUNCILS WHO MAKE OWN RULES CONDEMNED

THE attitude towards the Trade of the London County Council came in for a great deal of criticism at the last meeting of the Leeds Branch of the C.E.A. at which the suggestion was made that the closing of the Leicester Square Theatre was a matter which should have been challenged in the Courts, and if necessary, taken to the House of Lords. The continued assumption of powers by local authorities was also strongly commented upon.

Referring to the address by Reginald Stamp, chairman of the Entertainments Committee of the L.C.C., Mr. HOPKINS said that many of them took exception to some of the duties assumed by the L.C.C. He thought it was never intended they should be the censors of the business or they should decide the prices of admission. It seemed Gilbertian to close a theatre for a couple of days. What mattered most was the time it would take to regain the patronage lost.

J. X. Prendergast emphasised that certain statements by Mr. Stamp and Mr. O'Brien were adequately dealt with by many of them. Referring to the closing of a London theatre for two days, he said that no committee had the mandate to restrain trade.

With so many people visiting kinemas complaints were comparatively few. If a man sold underweight the shop was not closed. In this country there was the law and an excellent jury system. There was no doubt in his mind that this matter should be taken to the House of Lords.

Mr. HOPKINS said the L.C.C. had made a law of their own as to prices and drastic action in other directions.

Mr. METCALFE reminded the meeting that the 1909 Act gave local authorities power only to make regulations for public safety and conduct of kinemas. The law of supply and demand was the fundamental right of tradesmen. If food was short prices went up. If people objected to certain theatres they had plenty of alternatives. The L.C.C. had no right to do what they had done. Action of the kind taken should be a matter for a court of law and a jury.

Here a controversial issue had gone back to the people who had made their own rules. He intended pursuing the matter further and hoped questions would be asked in Parliament. Instead of merely carrying out their powers under the Act county councils were seizing upon loose phrases to do things Parliament never intended.

If they thought amendments were necessary the issue should be raised in such a way that all sides could be represented.

Mr. PRENDERGAST recalled that when Herbert Morrison had addressed a kinema luncheon club meeting a little time ago he spoke as if the members of the Trade were schoolboys. They were not one whit less Englishmen than others, and were entitled to protection in any matter that concerned them. Because of the wider outlook involved and the possibility of extending ideas like this to other trades they must not let the matter rest.

STOCKPORT PLAN VETOED

Stockport General Purposes Committee has refused the application by James Green for permission to develop the site of "Oakfield," Dialstone Lane, for a kinema upon the grounds that the area is zoned for special residential purposes.

Linda Hayes, Lupe Velez and Donald Woods in a scene from THE GIRL FROM MEXICO, which RKO-Radio recently Trade showed

Producer George King, who is directing THE CHINESE BUNGALOW at Beaconsfield for British Lion release, is seen here making friends with a Malayan family who will appear in the eastern scenes of this film, in which Paul Lukas, Jane Baxter and Robert Douglas are starred

Kinema War Risks May Be Covered

STATEMENT AT HULL C.E.A. MEETING

A.R.P. Discussion

THE adoption of some form of insurance of kinema premises in the event of war was mentioned at the meeting of the Hull and district branch. Air raid precautions occupied a considerable time of the discussion. Alderman R. W. Wheeldon presided.

WALLACE ROCKETT, the hon. secretary, reporting on progress made locally, said they had now 69 males and 78 females ready for enrolment. Was it the wish of the branch that they be enrolled separately, at one of the kinemas, or should they call them to the Guildhall and get publicity?

ALD. WHEELDON said he did not think it was a thing to advertise—it was far too serious.

Mr. ROCKETT explained that he meant it would encourage recruiting if there were 147 enrolling together. It would show patrons they were getting ready.

R. CECIL FREEMAN, vice-president, said the main object was to enrol them as soon as possible and get them trained as soon as possible. The Chief Air Raid Warden of Hull would arrange classes.

After some controversy, it was eventually decided, on the motion of JOHN WHEELDON, that the employees willing for A.R.P. should be called for enrolment to the crush-hall of the Central, Hull at a convenient time. Some directorates will have to arrange time off for their workers to attend this meeting.

The SECRETARY said that a delegation from the Hull branch had attended at a joint committee of Yorkshire branches in Leeds and it was there decided that secretaries of branches should be formed into an emergency committee, to be called together "if anything serious arose." He said they had been duly called to Leeds to meet an official, but added that it would be no good Hull being controlled from Leeds in the event of emergency, but that authority must be delegated "to our people in Hull."

The question of war-risk insurance was touched upon, and it was stated that, if war broke out, there would be some system of insurance.

ALD. WHEELDON expressed the opinion that the combined effort of the Trade against the films taxes was "very good."

C. CLOW (Grimsby) reported on A.R.P. activities in Lincolnshire. He said many seemed to have an erroneous idea of the geography of that county and did not realise how small places were scattered far from towns. There were many villages with small kinemas.

JOHN WHEELDON made the point that it was necessary to have staffs trained in A.R.P. Those with trained staffs would be the first considered for opening.

Reports on proceedings of the Summer Conference were presented by CHAIRMAN and Mrs. BASS, of Grimsby.

A. SPINK reported that Mr. Davis, of the Strand, Hull, and Mr. Dixon, of the Regent, Hull, had been asked to represent the managers on a small committee [illegible] for the Benevolent Fund.

There was discussion over holding the next meeting in Grimsby, but it was decided to make it the venue in October.

WAGE DEMAND FOR MILITIA

N.A.T.K.E. APPEAL TO MANCHESTER C.E.A.

Manchester C.E.A. will hold its half-yearly meeting in the old council chamber of the Town Hall, Manchester, on Friday. This is the first time a branch meeting has ever been held in the Town Hall.

The meeting promises to be an interesting one, as E. J. Hinge, President of the Association, has intimated his intention of being present to give an address.

The other matters on the agenda are:—Report of the activities of the television committee, and a letter from T. O'Brien, general secretary of the N.A.T.K.E., respecting the application of the Military Training Act to kinema employees. Mr. O'Brien requests that during the period of military training, the exhibitors should keep open the positions of men who are called to the colours and during the subsequent period of yearly training, either in the Territorial Army or the militia, pay these men during camp training. Mr. O'Brien adds:—

"We are exercising all the power and influence we possess with the appropriate Government departments to endeavour to secure that the application of the Military Training Act will cause the least possible dislocation upon the kinemas of this country, and to collaborate with the Trade in this respect."

No reference is made on the agenda for this meeting to the negotiations which have been in progress between representatives of the branch and the N.A.T.K.E. for an agreement governing the rates of pay and conditions of employment of kinema staffs in the area covered by the Manchester branch.

CHEAP ADMISSION PRICES

N.W. Branch to Consider Complaint

The next meeting of the North Western branch will be held on Friday, at 2.30 p.m.

Matters on the agenda include the following:—Report of deputation to the Theatres and Public Entertainments Committee of the Liverpool justices concerning the training of deputy firemen; report of the summer conference and General Council meeting held at Blackpool; correspondence on excise duty on films, Military Training Act, Performing Right Society—returns of music played, summer conference at Blackpool, entertainment tax, television committee report.

Complaint from the Majestic, Skelmersdale, concerning cheap prices of admission; complaint from J. M. Cannon (Gaumont British), concerning film exhibition at the Holyoake Hall, Liverpool, on Sunday, May 21.

C.T.B. EFFORT

The branch decided to leave action to the discretion of their members.

Co-operation

When F. B. B. BLAKE gave his report upon the Blackpool Conference, he emphasised the achievement that had been made in relation to the film tax. He thought that should be noted by people who talked of the uselessness of the C.E.A. He also noted that the C.E.A. and the K.R.S. had worked together on that matter, and he thought that more co-operation would mean more concessions.

Mr. GLENISTER agreed that more interest shown in the branches and the work of the C.E.A. would make their position stronger than ever.

The CHAIRMAN, who is the National Vice-President, said the Conference was stimulated by the success in securing the dropping of the film tax, and he described it as the most enthusiastic conference he had ever attended.

Next Year

The branch decided to ask the Association to hold the Summer Conference next year at Bournemouth.

A Bristol Televisio[n] Committee

By the postponement of the ordinary June meeting until July 4, the Bristol branch has two meetings during the present month, and next Tuesday the branch will hold its ordinary monthly meeting, when one or two matters left over from last week's meeting will be dealt with.

These will include the appointment of an assistant convener for the emergency committee for number 7 Region, which comprises the area of three branches, the Bristol, the Devon and Cornwall, and the Hants and Isle of Wight. The convener for the region is F. G. W. Chamberlain, chairman of the Bristol branch.

Another matter which will be decided at the meeting is the question of the formation of a television committee for the branch, to watch developments in the a[rea].

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TAILSPIN TOMMY in another AVALANCHE of AIR THRILLS and DYNAMIC ACTION!

STUNT PILOT

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CAMBRIDGE THEATRE
TUESDAY, JULY 18th, at 3 p.m.

MR. EXHIBITOR—IT'S ONE BIG THRILL!

Pathe Gazette
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NEWSREEL
No. 1

Read these American Press Raves

★ ★ ★ ★

"WOLF CALL" at the Central, one of the decidedly better-made camera treatments of Jack London. Remember when Metro made all that fuss over "Call of the Wild"? Well—it wasn't any more effective than the current unheralded and unsung in advance (but plenty sung on the screen) movie from Monogram which abounds with picturesque scenery, fistic encounters which pull no punches and romantic intrigue. John Carroll, who is Monogram's Gable and Grant combined, adds a resonant baritone to his cinematic duties as hero of the piece. And Movita makes the half-Indian girl Towanah real and lovely. *NEW YORK POST.*

Streamlined for present day audiences. Romantic interest is supplied by Movita, who is always good to look at. In the course of working out the plot the producers managed to pack in a maximum of action. There are fights, brawls and lots of other things that your action fans will like. *NATIONAL BOX OFFICE DIGEST.*

Picture carries plenty of action, highlighted by fist, gun and dog fights as well as an airplane crash. John Carroll and Movita, who share top honours, not only turn in able portrayals, but prove their warbling abilities in two tuneful numbers. Work of supporting cast is strong in the main. *DAILY VARIETY.*

Splendid outdoor drama with action and beautiful scenery. Thrills, music, comedy and romance nicely moulded. It will be a pleasure for many to view this picture. It has gorgeous outdoor scenery and fascinating wild animal life, with many scenes devoted to two remarkable trained dogs. There is a good story. Photography is outstanding. Recording, settings and general production values being credit to producer. *HOLLYWOOD MOTION PICTURE REVIEW.*

For the action houses and family trade this one will fit neatly. There's action and melodrama injected in addition to the convenient romantic interludes. *VARIETY.*

Substantial programme feature adapted from Jack London's adventure melodrama of the same name and dependable for satisfactory service and returns. The screenplay has been streamlined to include musical interludes and an airplane crash. John Carroll and Movita are toplined and, like the remainder of the cast, perform creditably. *BOX OFFICE.*

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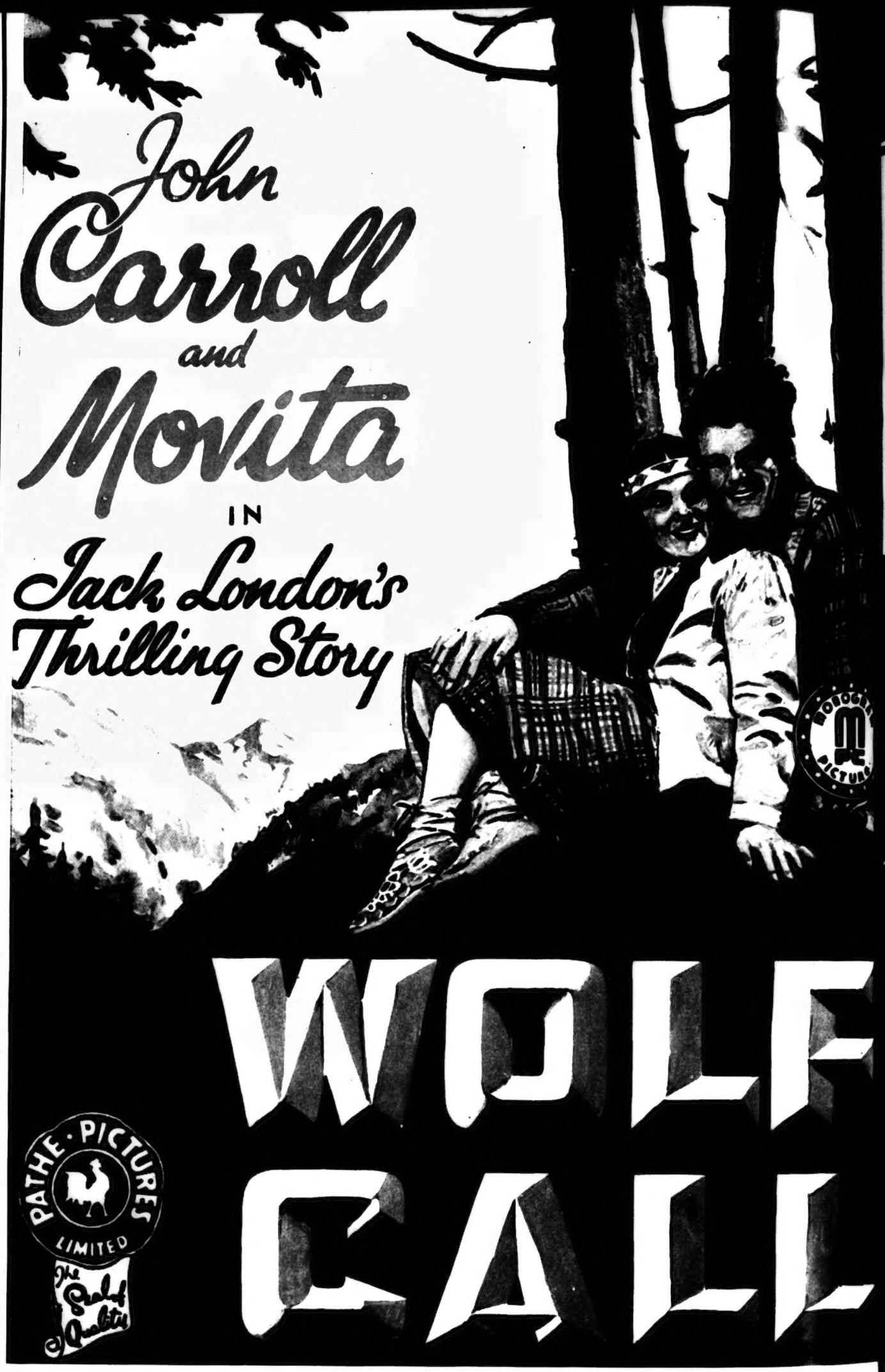
The play emerges quite smoothly under the directorial hand of George Waggner, and producer Paul Malvern has given it satisfactory camera and other production support, including raw outdoor settings which appear to believable advantage. *HOLLYWOOD REPORTER.*

PATHE GAZETTE
Public Newsreel No. 1



With POLLY ANN YOUNG, GUY USHER, PETER GEORGE LYNN, GEORGE CLEVELAND

★ ★ ★ ★

A MONOGRAM EMINENT AUTHOR ATTRACTION

★ ★ ★ ★

DIRECTED BY GEORGE WAGGNER

TRADE PRESENTATION: CAMBRIDGE TH., *Wednesday,* JULY 19th, at 3 p.m.

Western Electric MIRROPHONIC RECORDING

...ING CRIMINALS LIBELLED THE LA...

PATHÉ PICTURES LIMITED PRESENTS

FRANKIE DARRO

WITH

GRANT WITHERS
DAVID DURAND
BEN WELDEN
FRANK EGHLAN JR

Western Electric MIRROPHONIC SOUND SYSTEM

MONOGRAM PICTURES

BOYS REFORMATORY

A MONOGRAM ATTRACTION
Directed by HOWARD BRETHERTON

• • • •

TRADE PRESENTATION
PICCADILLY THEATRE
Thursday, July 20th, at 3 p.m.

PATHÉ PICTURES LIMITED The Seal of Quality

Read these American Press Raves

★ ★ ★ ★

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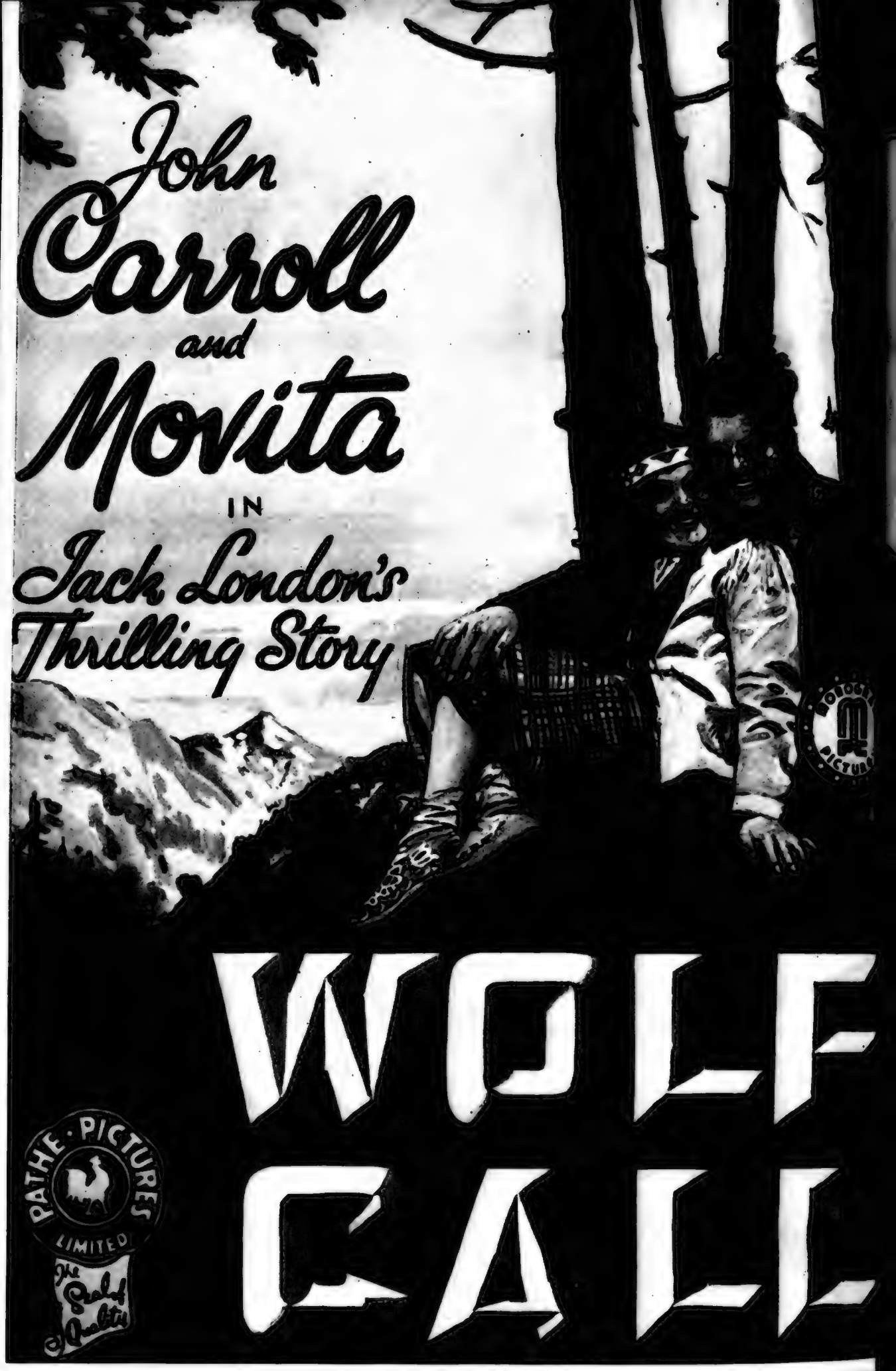
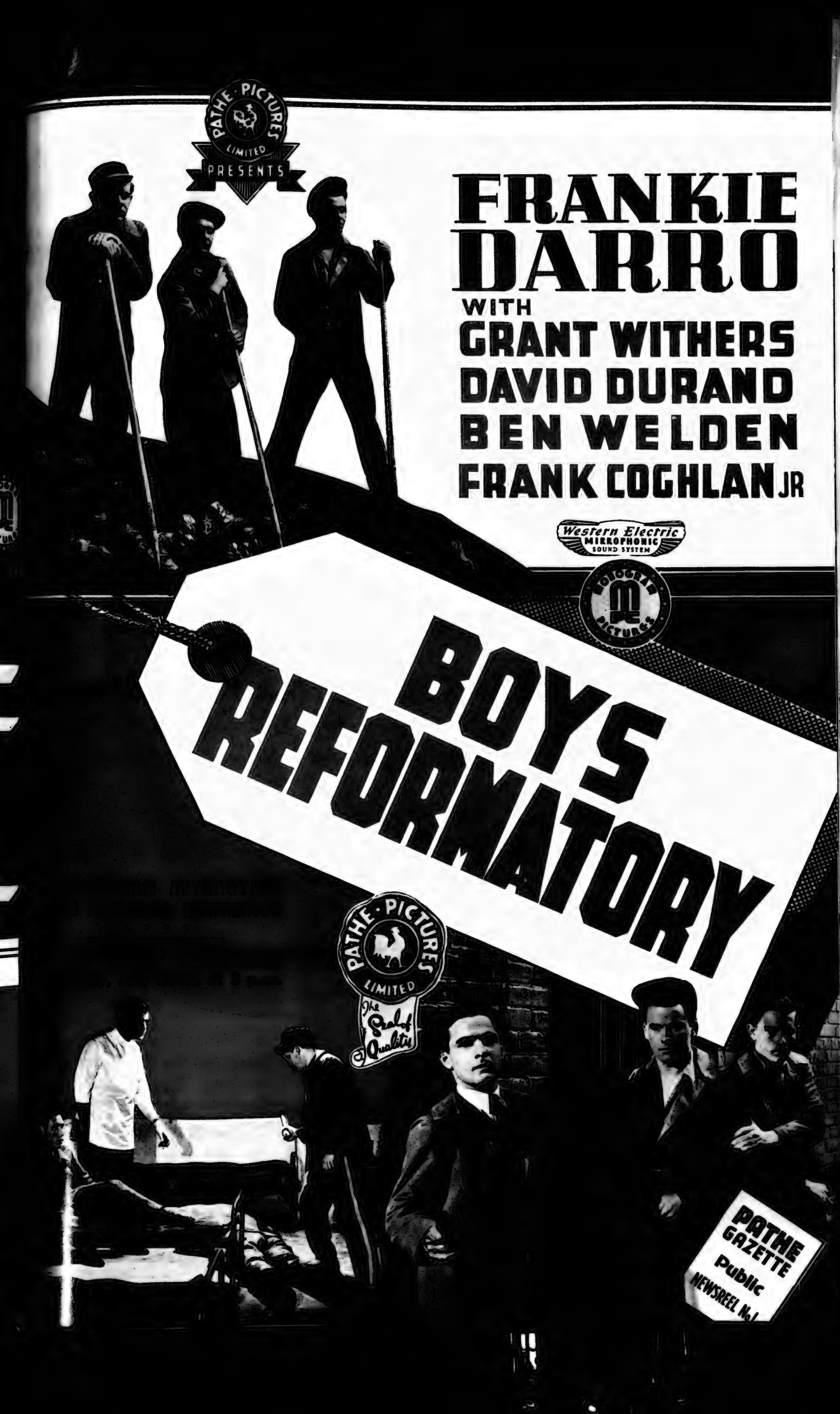


The British Library


PATHE · PICTURES LIMITED
PRESENTS
FRANKIE DARRO
WITH
GRANT WITHERS
DAVID DURAND
BEN WELDEN
FRANK COGHLAN JR
Western Electric
MIRROPHONIC
SOUND SYSTEM
MOTOGRAM PICTURES
BOYS REFORMATORY
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The Seal of Quality
PATHE GAZETTE
Public
NEWSREEL No.1

An Engrossing Story of the Sinister Activities of a Blackmailer featuring - - - -

ANNE NAGEL
WARREN HULL
WELDON HEYBURN
and **MAYO METHOT**

Metro-Goldwyn-Mayer Pictures

Western Electric MIRROPHONIC SOUND SYSTEM

A Monogram Attraction
Directed by Lambert Hillyer

TRADE PRESENTATION
PICCADILLY THEATRE
FRIDAY, JULY 21st, at 1 p.m.

PATHÉ · PICTURES LIMITED
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Pathe Gazette
PUBLIC NEWSREEL

The British Library

ASSESSMENT APPEAL DISMISSED

BURNLEY SESSIONS UPHOLD RATING

AT the Burnley (Lancs) Quarter Sessions on July 3, the appeal was dismissed of the New Empire (Burnley), Ltd., against the assessment by the Burnley Assessment Committee of the Savoy Cinema.

Neville J. Laski, the Recorder, said there were two points on which he had to give a decision—(1) whether the premises, which consisted of a kinema, café, shop and bakehouse and store, comprised one or more hereditaments, and (2) whether he should allow the appeal against the fixation by the Assessment Committee of the gross value at £1,675, and the rateable value at £1,392 on the basis of either a single hereditament, or more than one hereditament as he might determine under the first question. He was informed that other appeals by other kinema proprietors were or might be pending. He would deal with each of them upon their individual facts.

He was satisfied that the premises comprised a single hereditament, and he found in favour of the gross and rateable value as assessed by the committee, and therefore dismissed the appeal with costs.

The Recorder did not agree with a submission by Mr. Stansfield that the Assessment Committee was not entitled to costs, but intimated that he would not allow the costs of a second counsel engaged by the respondents.

The appeal was dismissed with costs.

BRITISH NAVAL SHORT FOR WORLD'S FAIR

A.B.P.C.'s Interesting Subject

A short subject, "The Voyage of the Ashanti," made with Admiralty co-operation is being sent to New York for exhibition in the British Pavilion of the New York World's Fair. This short subject, distributed by Associated British, is the interesting exposition of the trip made by the destroyer H.M.S. *Ashanti*, of the new Tribal Class, which made a voyage to its namesake territory to receive a silver bell and gold shield from the native chiefs. This is the second short subject under Associated British distribution to be exhibited at the Fair, the first being "The Warning."

SHARE MARKET

Slackest Week in Trade's History?

THERE was hardly a movement of note in the kinema share market during the period under review. It is hard to recall a more idle week in the history of the Industry.

The market, however, is no worse than many other sections, and members of the Stock Exchange say that they cannot remember a period when there has been so little business passing throughout the Stock Exchange.

Most of the minor movements were against holders. London Pavilion £1 ordinary fell further to 9s. 6d., while the 6 per cent. preference were only 16s. 3d. These were losses of 6d. and 3d. respectively. Gaumont debentures were 10s. lower at £73; Odeon ordinary were 1¼d. down at 6s., the preference 3d. at 13s. and Union Cinemas Subsidiary Properties ordinary 3d. at 3s. 9d.

Among the very few bright features were A.B.P.C., which were the turn harder at 12s.; Gaumont-British, which rose 3d. to 2s. 9d.; P.C.T. "A" preference, which gained 7½d. at 23s. 1½d., and P.C.T. "B" preference, which advanced 1½d. to 20s. 7½d.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord. ..	32/6	32/6	—
Assoc. Brit. Pic. Corp. 5/- Ord.	11/10½	12/-	+ -/1½
" 6% Pref.	18/6	18/6	—
" 5% Debs.	£97	£97	—
A.P.P.H. Ord.	13/-	13/-	—
Assoc. Talk. Pic. Ord. 5/- ..	-/1½	-/1½	—
Baird Tele. 20% Pref. Ord. 2/6	-/10½	-/10½	—
" Defd. Ord. 2/6 ..	1/1½	1/1½	—
Brit. & Dom. Films £1 ..	-/9	-/9	—
Brit. Lion Pref. Ord.. ..	2/9	2/9	—
Capital & Prov. News. 5/-..	3/-	3/-	—
Gains. Pic. Ord. 10/- ..	2/1½	2/1½	—
Gaumont-British Ord. 10/-..	2/6	2/9	+ -/3
" "A" Ord.	1/2½	1/2½	—
" 5½% 1st Pref. ..	10/3	10/3	—
" 4½% New Debs. ..	£73½	£73	—10/-
General The. Pref.	7/1½	7/1½	—
" 6½% 1st Mort. Deb. ..	£81½	£82	+ 10/-
London Pavilion £1 Ord. ..	10/-	9/6	— -/6
" 6% £1 Pref.	16/6	16/3	— -/3
London & District	-/4½	-/4½	—
Mde. Tussaud New 1/- Def.. ..	1/7½	1/7½	—
" £1 Prefd. Ord. ..	15/-	15/-	—
Moss Empires £1 Ord. ..	19/3	19/3	—
" £1 Cum. Pref.	14/9	14/9	—
Odeon 5/- Ord.	6/1½	6/-	— -/1½
" 6% Pref.	13/3	13/-	— -/3
" 5% Debs.	£75½	£75½	—
P.C.T. Ord. 10/-	21/3	21/3	—
" 7½% Ptg. Pref. Ord. ..	19/-	19/-	—
" Cum. "A" Pref. £1 ..	22/6	23/1½	+ -/7½
" Cum. "B" Pref. £1 ..	20/6	20/7½	+ -/1½
" Const. 7% Pref. ..	21/-	21/-	—
Sceptre 5/- Ord.	3/6	3/6	—
Soundcity (Films) 5/- Ord.. ..	-/7½	-/7½	—
" % Pref.	2/6	2/6	—
Stoll . Corp.	1/10½	1/10½	—
Twe th Cent. 5/- Ord. ..	-/3	-/3	—
" Pref.	-/9	-/9	—
Uni inemas Ord.	-/7½	-/7½	—
" Pref.	3/1½	3/1½	—
" Pref.	1/3	1/3	—
Uni ine Sub. Props. 6% Pref.	12/-	12/-	—
" Ord.	4/-	3/9	— -/3

£1 shares unless otherwise stated.

Gracie Fields, as she appears in her latest production for 20th Century-Fox, SHIPYARD SALLY, to be Trade shown at the Century Theatre, Soho Square, to-day (Thursday)

TRADE FINANCE . . . . . By Our City Editor

South African Company Shows £45,411 Profit

KINEMAS, LTD., PAY TOTAL DIVIDEND OF 10% FOR 1938

KINEMA conditions in South Africa appear to be satisfactory, according to the speech of Colonel J. Donaldson to shareholders of Kinemas, Ltd., in Johannesburg, following the publication of a report which showed a net profit of £45,411 for 1938, and a dividend of 10 per cent.

"Owing to the unsettled international and political situation during 1938, the entertainment business in this country, in common with the entertainment business the world over, has suffered," he said, "and the profits of the operating company showed a decrease in comparison with those of 1937."

On the other hand, he was able to disclose that the takings and profits of the operating company, since the beginning of 1939, had shown a substantial increase, and that the new theatres that had come into commission recently, have proved an acquisition.

Mr. David Hayden, who seconded the report, revealed that a number of theatres are coming into commission within the next two months, while the building of a number of other theatres, for which plans have already been prepared, should commence shortly.

The operating company, African Consolidated Theatres, Ltd., has also arranged for some great film productions to be released in South Africa shortly, and on the theatrical side of the business some famous artists will appear.

The final dividend of 5 per cent. for 12 months, making a total of 10 per cent. for 1938 was approved and the meeting terminated with a vote of thanks to the chairman.

EXHIBITOR'S EVIDENCE IN QUEUE CASE

Hearing Adjourned in Manx Suit

CHARLES FOX, J.P., chairman of the Palace and Derby Castle Co., Ltd., gave evidence when the Manx kinema queues case was resumed in the Isle of Man High Court. Plaintiff is Mrs. Eunice Bowling, owner of shops in Victoria Street, Douglas, and she is claiming damages from the Palace Co., the owners of the Regal, for loss of business through the formation of queues.

Mr. Fox said there had always been queues since the building which was now the Regal was opened. Gaps, he continued, were always left opposite the entrance to the shops.

The company had been approached on two occasions with a view to purchasing Mrs. Bowling's property, he continued, but the price asked was too high.

Witness agreed that an "island" site was secured wherever possible and waiting accommodation was provided in or alongside the property, but in the case of the Regal they were hemmed in on both sides and it was impossible to add waiting accommodation.

The hearing was adjourned for counsels' addresses and judgment.

BIG S.O. WIN AT FELTHAM

Saturday's poll at Feltham and Hanworth resulted in a great triumph for the advocates of Sunday opening. The result was:—

For	3,675
Against	742
Majority in favour ..	2,933

Breach of Contract in Kinema Sale

JUDGMENT FOR JEFTON ENTERTAINMENTS

An action in which Jefton Entertainments, Ltd., of London, sued Mr. Arthur Knowles Howard Jones, of Spring Mount, Harrogate, claiming damages for breach of contract to purchase the business of the Plaza Cinema, Batley, was decided by Lord Justice Luxmoore in the Chancery Division on July 7.

The plaintiffs' case was that Mr. Jones refused to complete the purchase of the kinema, though he had signed an agreement to buy the business for £1,500 and take an under lease of the premises.

Mr. Jones pleaded that it was agreed that the agreement to purchase should not be binding on him unless and until the plaintiffs proved that the profits of the kinema amounted to at least £30 a week. He counter-claimed the return of a deposit of £25.

Lord Justice Luxmoore, who directed an inquiry as to damages and dismissed the defendant's counter-claim, said that in the witness-box Mr. Jones stated that he did not say he would sign the agreement only on the condition that he saw the accounts of the kinema. He said he took it for granted that that was the custom in the kinema business—a sort of gentlemen's agreement. It was impossible to say that Mr. Jones was not bound by the agreement. He had refused to carry it out, and he had failed to establish that it was subject to the condition he had pleaded.

QUEBEC'S DARK THEATRES

Strike Against Increased Amusement Tax

(From Our Canadian Correspondent.)

The City of Quebec, whose 11 theatres have been closed for a month in protest against the increase of the municipal amusement tax to 20 per cent., will not be able to obtain films for its proposed two civic theatres, even though the local government carries on with the opening of two new houses to provide entertainment for those who are now going elsewhere for their recreation.

This is the somewhat flat declaration at the distributors' headquarters in Toronto which handle American and British product, and there is an implied acquiescence on the part of France-Film, Ltd., which handles French-language films in Canada. The latter operates a number of theatres in the Province of Quebec, including two in the City of Quebec which are closed along with the other kinemas. Available product is under contract to the eleven theatres in Quebec City for an indefinite period, it is declared, and the contracts are binding to the extent that the films cannot be released to opposition theatres in respective instances.

The Mayor of Quebec is in a difficult position and is trying to secure a solution which would enable him to save his face.

Wedding Bells

LINCS EXHIBITOR WEDS

Capt. Allport, of Woodhall Spa

Congratulations of his many friends in the Trade have been tendered to Captain Allport on his recent marriage. Captain Allport is proprietor of the Kinema in the Woods, Woodhall Spa, Lincolnshire, and a keen supporter of the C.E.A.

Captain Allport is a member of the U.D.C. and was chairman for several years.

News Theatre Chief Married

The marriage took place at Welford-on Avon of George Cohen (son of Joseph Cohen, a Birmingham solicitor), and Miss Betty Valerie White (daughter of Mr. and Mrs. G. Mitchell White), the ceremony being performed by the Rev. Dr. Cohen. The bridegroom is a director of Jacey Cinemas Ltd., which controls, among others, the Birmingham News Cinemas

Double Odeon Wedding

Assistant Manager Roy E. Carlton and Chief Projectionist Jack Astley, of the Odeon, Harlesden, were both married on Saturday, July 8.

Each bridegroom was presented by the staff, through the manager, J. S. Sackier, with a canteen of cutlery.

New Private Companies

£24,000 in Seven Exhibiting Concerns

TOM WALLS REGISTERS NEW £100 PRODUCING COMPANY

Deptford Entertainments, Ltd.—Registered July 6. Capital, £500 in 500 shares of £1 each. Kinema proprietors. The directors are: Alton Caplan, 26, Corporation Street, Manchester (director of Wanstead Kinema, Ltd., and other companies), and Harry Greenhalgh, Emerys Hotel, Queen's Road, Brighton (director of Wanstead Kinema, Ltd., and other companies). Secretary: Herbert Janes. Solicitors: Norman Hart and Mitchell, 21, Panton Street, S.W.1. Registered office: 58a, Church Street, S.E.5.

Grangemouth Picture House, Ltd.—Registered in Edinburgh July 4. Capital, £5,000 in 5,000 shares of £1 each. Kinema proprietors. Secretary: Wm. Thompson. Registered office: 38, Bath Street, Glasgow, C.2.

Weardale Cinemas, Ltd.—Registered July 4. Capital, £500 in 500 shares of £1 each. Kinema proprietors. The subscribers are: Joseph H. Peart, St. John's Chapel, Co. Durham, rating valuation officer; Joseph Greaves, St. John's Chapel, Co. Durham, baker and confectioner. Solicitors: Geo. W. Hodgson and Angus, Stanhope, Bishop Auckland, Co. Durham.

Westbo Theatre, Ltd.—Registered July 4. Capital, £2,000 in 2,000 shares of £1 each. Kinema proprietors, etc. Solicitors: Bartlett and Glucksteln, 199, Piccadilly, W.1.

Globe Picture Theatres (Bristol), Ltd.—Registered July 5. Capital, £10,000 in 10,000 shares of £1 each. Kinema proprietors, etc. The directors are: Geo. Pugsley (permanent director and chairman), Stoke Bishop, Bristol; Oliver J. Pugsley (permanent), 206, Cranbrook Road, Bristol; Fredk. C. Pugsley, Sneyd Park, Bristol; Mrs. Winifred M. Serle, Henleaze, Bristol. Secretary: C. J. Axe, Bridge House, Lawrence Hill, Bristol.

Radion (Rayleigh), Ltd.—Registered July 7. Capital, £1,000 in £1 shares. Kinema proprietors, etc. The permanent directors are: Jas. K. Davidson, 5, Woodland Court, Woodlands, Brent, N.W.11; Rachel Davidson, 5, Woodland Court, Woodlands, Brent, N.W.11; Fdk. W. Allwood, Eachways, Ropley, Hants; Sarah Allwood, Eachways, Ropley, Hants. Registered office: 56, Ludgate Hill, E.C.4.

Newbury Properties, Ltd.—Registered July 7. Capital, £5,000 in 5,000 shares of £1 each. Kinema proprietors. The directors are: John W. Lobley, "Lakeside," Snaresbrook, E.11 (director of T. S. Thomas and Co., Ltd.), and John Tomkins, 56, Benton Road West, Ilford, accountant. John W. Lobley is permanent managing director. Registered office: 19, Plashet Grove, Upton Park, E.6.

Tom Walls Productions, Ltd.—Registered July 5. Capital, £100 in 100 shares of £1 each. Film and play producers. Tom K. Walls is first and permanent governing director. Solicitors: Bulcraig and Davis, 12, Norfolk Street, W.C.2.

Legeran Films, Ltd.—Registered July 4. Capital, £1,000 in 1,000 ordinary shares of £1 each. Film producers, etc. Solicitors: Richards, Butler and Co., Cunard House, 88, Leadenhall Street, E.C.

W. A. Webb and Co., Ltd.—Registered July 5. Capital, £500 in 500 ordinary shares of £1 each. Manufacturers of and agents for electrical and kinema equipment, etc. The directors are: William A. Webb (electrical engineer) and Nellie Webb (secretary), both of 192, Sherlock Street, Birmingham (directors of Victoria Talkie Theatres, Ltd.). Registered office: 192, Sherlock Street, Birmingham.

Producer J. Golcsmith with director Carol Reed, Nancy Price and Mutz Greenbaum (at the camera) on THE STARS LOOK DOWN (Grafton) set

FOUR FROM PATHE

Scenes from four important subjects which comprise the current Pathe offerings of Monogram product: (1 and 2) *STUNT PILOT, second of the Tailspin Tommy Series, featuring John Trent, Marjorie Reynolds and Milburn Stone, to be Trade shown at the Cambridge Theatre on July 18, at 3.0 p.m.* (3 and 4) *WOLF CALL, starring John Carroll and Movita, to be Trade shown at the Cambridge on July 19, at 3.0 p.m.* (5 and 6) *BOYS' REFORMATORY, starring Frankie Darro, with Grant Withers and Lillian Elliott, to be Trade shown at the Piccadilly Theatre on July 20, at 3.0 p.m.* (7 and 8) *THE GIRL FROM NOWHERE, featuring Anne Nagel and Warren Hull with Weldon Heyburn and Mayo Methot, to be Trade shown at the Piccadilly Theatre on July 21, at 3.0 p.m.*

NEWS FROM SCOTLAND, EIRE AND NORTHERN IRELAND

Northern Ireland

FILM RESERVES URGED FOR BELFAST

CINEMA CLUB SUGGESTION FOLLOWING STRIKE

SUGGESTIONS that film companies would be well advised to have reserve programmes available in Belfast, even if they did not maintain offices were made at the July meeting of the White Cinema Club in Belfast when the chair was occupied by Harry Wilton, president.

D. D. YOUNG pointed out that there was always a danger of exhibitors being let down in times of strikes if reserves were not available. In the rush periods during the holiday tourist season, too, films might be mislaid, and he felt that renting companies should all be written to and urged that in their own interests they should take every precaution. This applied strongly to companies who did not have offices in Belfast.

The question of the progress of the negotiations which were taking place at the Joint Conciliation Board was deferred to a future meeting.

It was pointed out that the talks were still going on and when completed a full report would be submitted.

Attention was drawn to the forthcoming Consolidation of the Entertainments Act in Northern Ireland, and it was decided that as soon as the Bills were available they would be examined to see that the Trade's interests were not affected.

The Golf Sub-committee was instructed to proceed with the arrangements for another golf tournament to be held at the Greenore Links in September.

HOW RENTERS OVERCAME DOCK STOPPAGE

Programmes Sent by Air

The strike of over 1,000 dockers at Belfast gave an anxious time to Northern Ireland exhibitors.

As no films could be landed at Belfast, they were brought either by Larne or by air.

As far as Belfast was concerned and most of the provincial areas there were no let downs, although in one or two instances in the country districts there were late arrivals.

In anticipation of the strike, some of the renting companies took precautions to have additional stocks sent over.

Lord Mayor Attends

The Lord Mayor of Belfast, Sir Crawford M'Cullagh, and many prominent citizens, were present at the first Trade show run by J. M. Ritchie, on behalf of Columbia at the Imperial, Belfast. It was "Only Angels Have Wings," and it attracted favourable local comment.

Closed for Holidays

The Queen's, York Road, Belfast, and the Duncairn, Belfast, have closed for a fortnight to enable the staffs to have their annual holidays and also to enable repairs to be carried out.

Midnight Shows

Portrush exhibitors if they wish may run midnight shows during the holiday season.

1,700 SEATER FOR SHEFFIELD

The KINE. learns that a new company will be formed in connection with a new 1,700-seater kinema to be built in Bradfield Road, Sheffield. Hadfield and Cawkwell are the architects, and the site plans have been passed, it is understood.

William McDonald, of the Ritz Cinema, Parson Cross, is interested in the scheme and his brother, J. H. McDonald, is the architect.

The distinctive frontage of the Viking Kinema, Largs, which was inaugurated by the Earl of Glasgow, last week

Scotland

Earl of Glasgow Launches Largs' Latest

PROVOST'S TRIBUTE TO DIRECTORS AT VIKING OPENING

THE opening of the new Viking at Largs last week proved a social occasion at the popular Ayrshire resort. The platform party included Provost John Robertson, the Earl of Glasgow and Samuel Hamilton, the resident manager.

The Provost, in introducing the Earl of Glasgow, said that the Town Council appreciated the co-operation of the Directors of the new company in providing them with facilities to improve the widening of the adjacent streets and that the whole building had added considerably to the amenities of the town.

The Earl of Glasgow, in declaring the house open, said that the new kinema was very worthy of the Burgh. The kinema to-day had an essential place in the recreation and relaxation of the people and had been responsible for a new language, and he confessed himself an ardent kinema fan. He thought the "Viking" name was at once very appropriate and suitable, but he hoped that the arrival of this new Viking would meet with a better fate than the originals in 1263. He wished the new house every success and hoped that it would be well patronised for many years.

Sam Hamilton, resident manager, in proposing a vote of thanks to the Earl of Glasgow in a very neat and effective little speech, said that the directors were indebted to the Earl, who was known for his naval achievements, in launching this new ship. He also thanked the Provost, a fellow exhibitor, in being present in his official capacity and said that they believed that Largs could easily support another kinema. In the thirteenth century the Vikings tried to take Largs by storm, but he, too, hoped that the new Viking would meet with a different reception.

On behalf of the directors, he had to extend their appreciation and thanks to the architect, Mr. Houston, for his apt treatment of the kinema and in providing such a magnificent house, and to all the contractors and workmen employed.

Rep.'s Sudden Death

It was with deepest regret that the Glasgow Trade heard last week-end of the unexpected death of young Archie McAllister, who died after a short illness of three days. Mr. McAllister was for several years manager of an Edinburgh kinema and latterly had been on the film renting side of the business with Capt. Barnett.

The sympathy of all the Trade goes out to his young widow and his father, also well known in kinema circles.

Aberfeldy Opening

On Monday of last week the new "Birks" Cinema, Aberfeldy, was officially opened by Mrs. Hagart, O.B.E., J.P., with Admiral O. Backhouse, R.N., presiding. This new kinema is built on the most modern lines with striking interior decorations.

Eire

"NAZI SPY" BAN DECISION UPHELD

"FILM WOULD ENGENDER RACIAL HATRED"

SCREENING in Eire of "Confessions of a Nazi Spy" has been prohibited by the Film Censor, James Montgomery, and his decision, against which the renter appealed, has been upheld by the Eire Censorship of Films Appeal Board.

Reason given to KINE Dublin's correspondent for the banning are that the film is calculated to engender racial hatred, and to be "subversive of public morals."

THOMAS GOGAN WINS COLUMBIA SHIELD

Exploitation Award

Thomas Gogan, general manager, Carlton, Dublin, last week accepted on behalf of his company a silver shield, given by the Columbia for the best exploitation of "You Can't Take It With You." The competition was open to kinema managers throughout the British Isles and Eire, and over two thousand showmen competed.

M. Mitchell, manager, Columbia Pictures, and D. L. Kealy, publicity manager, Dublin, made the presentation.

With Mr. Gogan were Jack Ellis, managing director, Carlton, and Desmond V. Rushton, recently appointed publicity manager to the kinema.

"Tommy" Gogan, who is one of the best known exhibitors in Dublin, is a former President of the Theatre and Cinema Association (Ireland).

Irish Cinemas' Scoop

Exclusive rights of the General Film sensational film of the Louis v. Galento fight were acquired by Irish Cinemas Ltd., and their kinemas—the Savoys, Dublin, Cork and Limerick were the only houses to show the reel in Eire last week.

"JAMAICA INN" IN THE U.S.

Screened at Paramount Convention

The Pommer-Laughton picture, "Jamaica Inn," is shaping for a big success in the United States. Paramount have indicated their confident expectations and the importance of the picture by screening it to the assembled sales force at their recent Sales Convention in Los Angeles, where it had an enthusiastic reception. Two East Coast test-outs show that "Jamaica Inn" is very much to the taste of the American public, and its New York opening at the Rivoli is set for the middle of September, when the indoor entertainment season gets into its full stride.

TWO MORE SCHEMES PLANNED FOR LANARKSHIRE

Sites at Bellshill and Baillieston

TO the new houses now in course of construction at Johnstone and Thornliebank round about Glasgow falls to be added another two.

At last week's Lanarkshire Dean of Guild Court plans were approved for the erection of a new theatre at Main Street, Bellshill. The kinema is sponsored by the Clydesdale Cinemas Co. and will have a seating capacity of 1,200. It is expected to be opened in October.

Another Lanarkshire house was also authorised last week when plans were passed for a new super kinema to be named "The Rio," to be built on the south side of the Glasgow Road immediately to the west of Baillieston, to serve the Baillieston and Garrowhill districts. The plans, presented by Peter Crerar, the well-known exhibitor, make provision for a building to cost approximately £27,000 with seating accommodation for 1,400. It is hoped to be completed early in the new year.

Kirkintilloch Tie-ups

An epidemic of matrimony has broken out in the Black Bull Cinema, Kirkintilloch. R. W. Buchanan, the manager, led off with his marriage to Miss E. Miller, book-keeper; and following suit other two members of the staff—Miss Nimmo and Miss King—are to be married within the next week or so.

Eddie Burns' Five-year-old

Eddie Burns, of Radio, has asked us to say how much he appreciated the many messages he has received regarding his little girl's recent operation for appendicitis. His many friends will be pleased to know that she is progressing very favourably.

DOCUMENTARY FILMS

A documentary film of Dundee is to be made for the Scottish Film Committee by Scottish Films, Glasgow. Donald Alexander and his cameraman, Graham Thomson, Glasgow, visited the City Engineer's Department last week on the preliminary stages of the production.

Boosting the Clyde

Clyde Navigation Trust are preparing a revised copy of the film of the Trust's undertaking. It was originally made for screening at the Empire Exhibition last year, and is now being re-edited for showing abroad.

In addition to sending the copy abroad the Trust are taking two copies for use in schools at home.

Tom Reekie Ill

Many friends of Tom Reekie are sorry to hear that he has had to enter an infirmary in Glasgow for eye trouble. Tom has been troubled with failing eyesight for some time, but since his return from holiday this developed to such an alarming extent that an examination and possible operation, it is expected, will be necessary.

TWO ABERDEEN THEATRES IN DISPUTE

Programme Restrictions

The Second Division of the Court of Session is asked to decide a dispute between the owners of two Aberdeen theatres, which raises the question whether the Tivoli is restricted from presenting melodrama, comic opera, or stage plays.

The declaration arises from the sale of the Tivoli in 1906 by the Robert Arthur Theatres Co., Ltd., owners of His Majesty's, which contained a declaration embodying the restrictions referred to. Subsequently Robert Arthur Theatres, Ltd., sold His Majesty's to James F. Donald (Aberdeen Cinemas), Ltd., and it is stated that the benefits from the restriction were a consideration in the sale.

Stage plays, Variety and pictures were presented at His Majesty's.

The Tivoli was sold to Aberdeen Varieties, Ltd., and questions have now arisen between them and the proprietors of His Majesty's Theatre as to whether the declaration expresses an effective restriction upon the use to which the Tivoli can be put.

Aberdeen Varieties hold that the use of the Tivoli is not restricted by the declaration, and that the other party is not entitled to enforce it.

Aberdeen Cinemas hold that the use of the Tivoli is restricted, and that they have a title and interest to enforce it.

Jack Benny and Dorothy Lamour head a strong cast in Paramount's musical comedy MAN ABOUT TOWN, to be Trade shown on Friday, July 14, at the Carlton Theatre, W., at 7 p.m.

THAT BUDGET-FIGHT FUND CONTRIBUTION

C.E.A. Under an Obligation

THE C.E.A. has been invited by the K.R.S. to participate in the expenses of the recent successful Film Tax campaign.

The Finance and Parliamentary Committee feels that as the Association co-operated with the Trade committee in all its activities, and incidentally took a prominent part in them, that it is under an obligation to contribute. Before, however, going into the amount it proposes to ask for details of the expenditure and to discuss this matter with the K.R.S. with a view to an appropriate allocation to all who participated and benefited.

This matter will be further considered at the next committee meeting, but no commitment will be entered into except with the approval of the General Council.

B.S.I. Contribution

It is recommended that the C.E.A. should continue its subscription of £60 for the current year to the British Standards Institution.

A request that the Association should support a rating appeal by an application to the High Court was considered. The committee is advised that if such an appeal succeeded it would merely bring the matter back to the original state for rehearing, and as in this case the decision was given in relation to facts your committee cannot see that any point of principle is at all likely to be established.

The application was not recommended.

Costs of Change-over

It is proposed to take counsel's opinion relative to a point which is arising where there is a change-over from D.C. to A.C. In some cases the electricity undertakers continue to supply D.C. to premises until the latter change hands, whereupon they declare to the new occupier of the premises an A.C. supply and thus the new consumer is called upon to bear the cost of changing his equipment.

DEPRECIATION

Income Tax Point

A member has asked that the C.E.A. should give consideration again to an endeavour to negotiate a higher scale with the Inland Revenue for wear and tear.

This is a subject which is raised from time to time and in the past there had been found no disposition on the part of the income-tax authorities to concede higher rates. The majority of members find it much more satisfactory in dealing with depreciation of articles which they use which have a short life to deal with them on a repairs and renewal basis.

The Legal, Finance and Parliamentary Committee has considered this subject carefully, and is not aware of any circumstances that suggest to them that the Inland Revenue would come to any different decision, particularly as the majority of members find the repairs and renewal basis a much more advantageous method of dealing with these matters.

The Royal Kine Performance

C.T.B.F. PREPARING

Continued from page 8

mittees, of which there were eight, in investigating cases of application for relief.

There had been 493 recipients of financial assistance during the year, the total since the inauguration of the fund 15 years ago being 4,300. Claims were likely to increase as middle-aged members of the Trade fell out of employment.

The Future of "Glebelands"

There were at present at "Glebelands" fifty-four, including the staff, and 1,500 meals a week were served. There had been an increase in the number of convalescent cases, 116 having been dealt with during the year, and gratifying letters had been received from those who had benefited by their stay there.

The Royal Performance

The Executive Committee which was organising the Royal Variety Performance on Wednesday, October 18, was working "very hard" to make this a success.

The Chairman thanked all who had worked for the Fund and the staff.

The report having been adopted, T. France said he was asked by the Committee of the Cinema Veterans to thank the Fund Committee for its consideration of the cases of some of the veterans.

Re-elections and reappointments were as follows: R. S. Bromhead and T. Fligelstone, re-elected members of the Committee of the Provident Institution, and R. C. Bromhead and Arthur Cunningham, reappointed by the Fund to the Institution Committee.

F. S. Ditcham and D. E. Griffiths were re-elected to represent London on the Council of the Benevolent Fund, and E. J. Hinge and W. Berriman were appointed to represent the provinces. Arthur Jarratt and R. S. Bromhead were re-elected to represent the Provident Institution.

In closing, F. W. Baker referred to the valuable services of R. C. Bromhead during the past 15 years. He could not think what would have happened to the Fund without him. He ought to appear in the accounts as the Fund's most important asset.

C.E.A. AND "INDUCEMENTS"

Continued from page 8

and for short subjects a period of not less than two years.

Stern Action on Bank Nights

On the subject of Bank Nights the committee noted the intention of a certain Council to prosecute for obstruction caused by a Bank Night at a kinema, although, in fact, that particular kinema has discontinued this item. The committee has noted also that the K.R.S. is opposed to Bank Nights.

If the knowledge that the institution of Bank Nights will probably result in a prosecution, either for obstruction or in respect of the blocking of exits, is not sufficient deterrent to members who may be contemplating their adoption, the committee wishes it to be known that it will not hesitate to invite the co-operation of the K.R.S. to apply a very effective means of stopping this practice.

Continued from page 3

N.A.T.K.E. AND TELEVISION

The C.E.A., for the first time in history, "made its peace" with organised labour and gave national recognition to the Association; recognised it as the appropriate trade union for the purposes of representing all grades of kinema workers; instituted negotiating machinery throughout Great Britain, and from which has resulted 33 trade union agreements, covering approximately 2,500 kinemas and about 45,000 employees.

Such an advance towards the regularisation of labour conditions in the kinema Industry is phenomenal.

A Warning

An important passage in the report reads:—

> Exhibitors would do well to understand that if they are prepared to give trade union conditions to the non-unionists and at the same time decline to encourage trade union organisation, they do not "get away with it," but rather by such methods force upon the trade union a form of propaganda that obliges it to go all out for further gains and improvements, in order to satisfy that standard of demand of the non-union member in order to get him or her to join. Here is much food for the exhibitors' thought.
>
> A large number of districts have yet to be negotiated for. There is every confidence that in spite of negotiating difficulties, friendly and just agreements will be reached. The good will on both sides is there. The creation of the National Conciliation Appeal Board was the culmination of all that is best and wise on both sides of the Industry. It will ensure self-government of the all-important matter of labour issues. It has certainly avoided the State control of labour conditions within the Trade.

In the Studios

It is mentioned with satisfaction that despite the severe depression in production standards and conditions of the studio agreements have been maintained. The report says:—

> One of the most important negotiations before the Association is the proposed standard agreement for the entire film producing Industry in this country.
>
> The Film Production Employers' Federation—the organisation which comprises all the film production managements—invited the Association to negotiate a standard agreement.
>
> This proposed standard agreement is to replace the present number of independent and separate agreements.
>
> This suggestion met with the approval of the studio members, provided, of course, that the agreement was acceptable to them.
>
> The Film Studios' General Council of the union has engaged itself on this matter, and a draft standard agreement was prepared and submitted to the employers as a basis of negotiation.

Television and the Operator

Discussing the position of the projectionist in the matter of technical training, especially in view of the possibilities of television, the report recalls the efforts that were made in the early days of talkies to engage operators who had trained themselves in the new development. It goes on:—

> The same position must inevitably arise with the birth of television in kinemas, and owing to the large number of kinemas now being operated, the position will be greatly intensified, all to the benefit of the projectionist who sees his opportunity and commences his preparation now. This is the opportunity. It is up to us to snap it up or let it pass by.
>
> We have already proceeded with detailed but tentative plans to deal with the question of the technical education of projectionists on an ordered national scale. We have the finest technical brains and advisers behind us. . . .
>
> The Association is in the position to arrange periodic lectures in any locality in Great Britain and Ireland by technical experts of the highest qualification and eminence, in connection with the direct work of the projectionist, and ancillary details in connection with modern kinema photography, lighting, equipment, maintenance, erection, technique, etc.
>
> The Association is also in a position to arrange for visits to be made to the most modern technical factories in Great Britain; to any film studio in the country; visits of either groups of its members, or privately, as may be desired.
>
> The Association is in a position to arrange for visits by groups or private members, to every modern kinema in London or the provinces, and for inspection of up-to-date apparatus and plant. A number of our branches already enjoy the above privileges. It is understood, however, that reasonable notice of dates and times are to be given prior to the proposed lectures or visits.

Will Fyffe and Margaret Lockwood as they appear in Frank Lloyd's RULER OF THE SEAS which Paramount expects to Trade show early in September

Openings of the Week

Civic Send-Off for St. Ives' Latest

CONSTRUCTION FILM IN FIRST PROGRAMME

A film showing the building in various stages of construction was a feature of the first programme to be given at the Royal, the new kinema at St. Ives in Cornwall, when it was officially opened on Monday.

The Royal, built by St. Ives Cinemas (Cornwall), Ltd., is a luxuriously appointed kinema with a seating capacity of about 700. The furnishing and seating have been carried out in blue, silver, gold and maroon. A new ventilation system ensures a constant supply of fresh air.

Although built in a modernistic style the theatre does not conflict architecturally with the picturesque character of this famous fishing town and haunt of visitors and artists.

The Royal was packed for the civic opening on Monday. Speaking of modern entertainment, the Mayor (C. W. Curnow), who performed the opening ceremony, said that he wondered how on earth his generation ever managed to exist. He supposed that they had been content with smaller pleasures. "Royal is the right name for this kinema," he added.

The Mayor's chaplain (Rev. J. Opie Urmson) mentioned that it was certain nothing would be done in the kinema that would be against the best interests of the town. He paid tribute to Cecil and Frank Drage, of St. Ives Cinemas, Ltd.

Cecil Drage outlined the history of the kinema in St. Ives. The Scala, opened in 1929, had formerly been the town's only kinema. Naturally he was extremely proud of the Royal, which would endeavour to give very attractive programmes in an atmosphere of luxurious comfort. He thanked the Mayor for opening the building, and the Corporation for attending.

The programme for the opening night included Deanna Durbin in "That Certain Age," a Mickey Mouse coloured cartoon, "The Eternal Fire," and "The House That Drages Built," the kinematic record of the construction of the Royal. Continuous performances are being given from 3 o'clock each weekday afternoon. So far the Royal has had excellent houses, despite the gloriously sunny weather.

1,000 More Seats for Clifton Circuit

M.P.'s PRAISE AT COSELEY INAUGURATION

The new Clifton, at Coseley, near Bilston, Staffs, the latest addition to the Clifton circuit in the Midlands, was opened on Saturday by Coun. I. Flavell, the chairman of the local council, and I. C. Hannah, M.P. for Bilston, congratulated the directors on their enterprise. S. W. Clift (chairman), with other directors, was present, and Kenneth F. Jones (circuit manager).

The kinema seats 1,004 with 280 in the balcony, and is built on modern lines with front elevation in patent stone and multi-coloured bricks. The architect was R. Satchwell, and the builders McKeand, Smith and Co., Ltd., Wolverhampton.

H. W. H. Crane, who has been manager of the Clifton, Sedgley, for two years, is in charge.

Closures

LEICESTER'S OLDEST KINEMA CLOSED

Hippodrome to be Rebuilt

The Hippodrome, Wharf Street, Leicester, Leicester's oldest amusement house, has now closed its doors. Plans have been prepared for the erection of a new building on the same site.

Mere Road Cinema has closed down, too, but later it is anticipated to rebuild on the site a new super on modern lines. The plans have been prepared by Leicester architects.

Structural Alterations at Smethwick

On Saturday last the Majestic, Bearwood, Smethwick, which is on the Hewitson circuit, closed down for a month for structural alterations, etc. Alan Hewitson informed the KINE. that this kinema will be thoroughly modernised, the chief improvements being the construction of a larger entrance foyer and also an extension of the balcony foyer.

The theatre will be redecorated and refurnished throughout, while the front elevation will be finished in Vitrolite.

Merthyr Theatre Reverts to Variety

L. Price, manager of the Temperance Hall kinema, Merthyr Tydfil, who recently acquired the Theatre Royal in the same town, has decided to try a season of variety at this theatre. The Temperance Hall continues as a kinema.

The Theatre Royal was originally used for stage productions, but some ten years ago it was turned into a kinema.

Rhyl's Total Reduced to Three

Holidaymakers at Rhyl (North Wales) are finding several changes in the character of the local entertainments this summer. The old Cinema Royal (the resort's first kinema) is now closed, having been acquired by a chain stores firm, and the Queen's Theatre has reverted to variety. The number of kinemas has thus been reduced from five to three—the Plaza, Regal and Odeon all which are of comparatively recent construction.

LIVERPOOL REOPENING AFTER FIRE

Palladium Reconstructed

Palladium, West Derby Road, Liverpool, which was badly damaged by fire a short time ago, reopened recently with the feature film, "Letter of Introduction." A new proscenium front has been built and the theatre refurnished and redecorated. Western Electric Mirrophonic sound equipment has been installed.

E. Lovelady is manager of the Palladium, which has seating accommodation for about 850 persons.

Birmingham's Latest to Open in August

It is anticipated that the new Danilo kinema, Quinton, Birmingham, will open early next month.

Designed by the late Andrew Mather, of London, this Danilo has a seating capacity of 1,600.

C. G. Starkey, who has had several years' experience on the Odeon circuit and comes from Halifax, has been appointed manager.

The Danilo circuit will be further augmented in the autumn. The Danilo, Stoke-on-Trent, is expected to open in September, and the Stourbridge Danilo in October.

KENT C.E.A. TREASURER RECUPERATING

Reginald Joseph Gross Briggs, managing director of the De Luxe Kinema at Lewes, treasurer of the Kent and Sussex branch of the C.E.A., and founder of the Sussex branch of the Small Halls Protection Society, is recuperating in Southend after his recent illness. He is making arrangements to spend next week-end at Brighton.

PLYMOUTH HALL TO REOPEN?

Following the decision of F. J. and V. E. Pope, of Padstow, to close the Carlton in Union Street, Plymouth, owing to inability to make headway against the keen competition set up by larger houses recently erected in the immediate neighbourhood, comes the announcement of the probability that the cosy little 600-seater picture house will take on a new lease of life.

A Plymouth professional man of experience has entered into negotiations to reopen it after extensive improvements have been made.

KINEMATOGRAPH WEEKLY
June 15, 1939

"Poison Pen" has that magic touch of Showmanship!

The Highlight of the C.E.A. Conference!

Impartial

"IT IS A STRONGLY DRAMATIC STORY . . . . . CLEVERLY CONCEIVED AND OF GRIPPING INTEREST FOR THOSE WHO ENJOY AN OUT OF THE ORDINARY FILM. FLORA ROBSON GIVES A CLEVER STUDY IN THE LEADING ROLE, AND REGINALD TATE IS DIGNIFIED AND KINDLY AS HER VICAR BROTHER. ANN TODD AND GEOFFREY TOONE ARE LIKEABLE YOUNG PEOPLE. CATHERINE LACEY IS FINELY CAST AS THE TRAGIC DRESSMAKER. VILLAGE TYPES ARE FAITHFULLY INTERPRETED BY A STRONG CAST. A STRONGLY DRAMATIC OFFERING FOR INTELLIGENT AND DISCRIMINATING AUDIENCES."

Cinema

"IT WAS A PACKED HOUSE AND A VERY ENTHRALLED AUDIENCE THAT GATHERED FOR THE GALA SCREENING OF A.B.P.C.'S 'POISON PEN' AT THE PRINCESS THEATRE HERE TONIGHT. FLORA ROBSON IS MAGNIFICENT IN THE LEADING ROLE . . . . . IT IS A FINE SCREEN CONTRIBUTION THAT SHOULD UNDOUBTEDLY PLAY TO BIG BUSINESS BEING PARTICULARLY INTERESTING TO FEMININE PATRONS."

Daily Film Renter

"TOPICALITY OF THEME AND BOLD PRESENTATION SUGGESTS CLEAR POPULAR APPEAL FOR THOSE WHO APPRECIATE OUT-AND-OUT DRAMA. THIS MAKES NO BONES ABOUT BEING A DRAMATIC EXPOSÉ OF THE EVILS WROUGHT BY THOSE UNBALANCED MINDS WHICH RESORT TO THE 'POISON PEN' AS AN ANTI-SOCIAL WEAPON."

Kine Weekly

"GOOD TITLE AND STAR BOOKING FOR THE MASSES. UNUSUAL STORY, CLEVER CHARACTER DRAWING, HUMOUR, ROMANCE, PATHOS, AND STERN POIGNANCY, EASY DIALOGUE, PICTURESQUE ATMOSPHERE, POPULAR CAST AND BOX-OFFICE TITLE."

BELLE CHRYSTALL

FLORA ROBSON

in

"POISON PEN"

by RICHARD LLEWELLYN

with

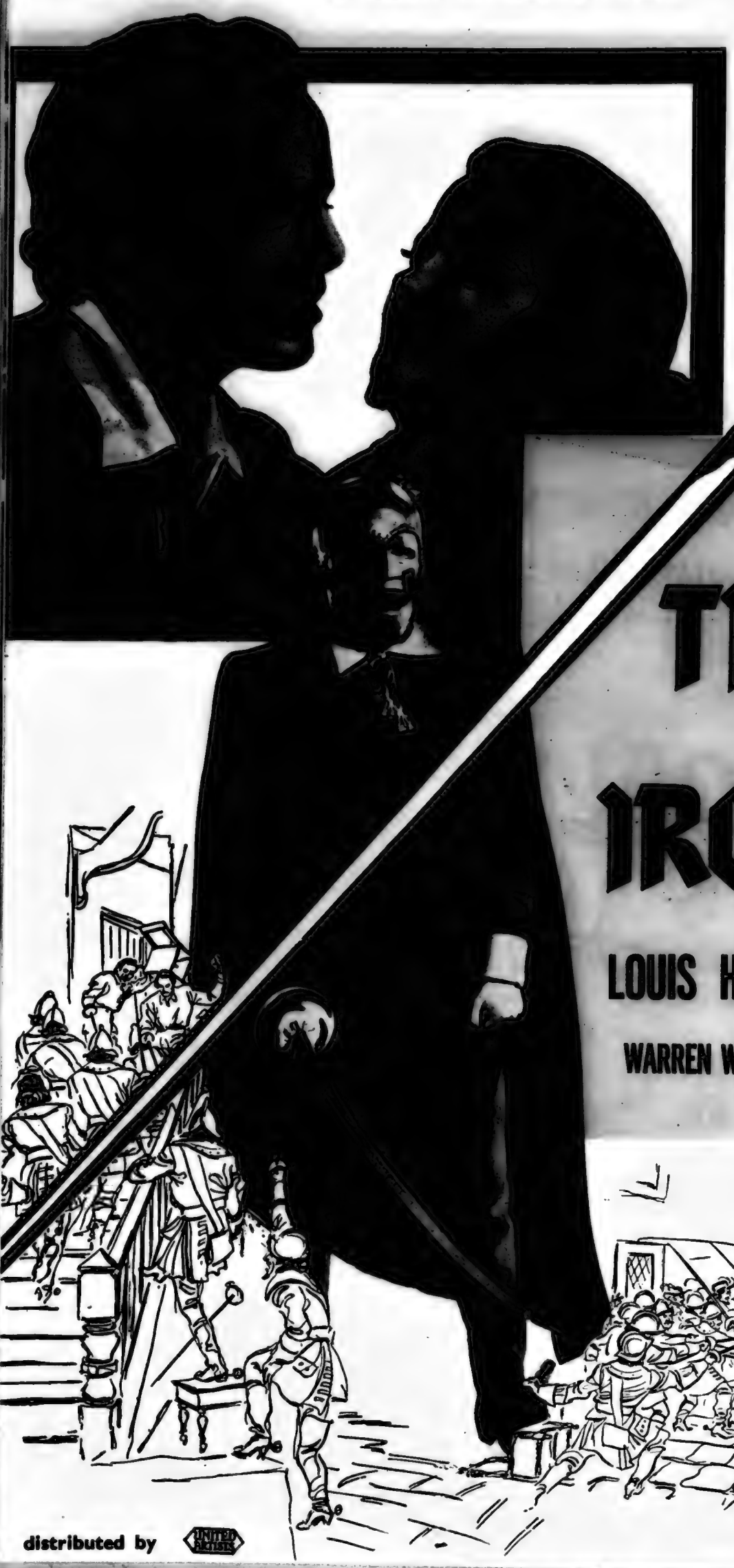
ROBERT NEWTON · ANN TODD
GEOFFREY TOONE · REGINALD TATE · BELLE CHRYSTALL ·

Directed by PAUL L. STEIN

ASSOCIATED BRITISH PICTURE CORPORATION

FILM HOUSE WARDOUR STREET

Leaping to life from the blazing pages of the book the whole world knows, comes Alexandre Dumas' unforgettable masterpiece of spectacle and adventure. Presented by the man who gave you "The Count of Monte Cristo."



EDWARD SMALL
presents
THE ALEXANDRE DUMAS CLASSIC

THE MAN in the IRON MASK

A James Whale Production starring

LOUIS HAYWARD and **JOAN BENNETT**

with

WARREN WILLIAM • JOSEPH SCHILDKRAUT • ALAN HALE

directed by James Whale

distributed by UNITED ARTISTS

LONDON TRADE SHOW • CAMBRIDGE THEATRE • TUESDAY, 18th JULY, at 8.30 p.m.

Preceded by Walt Disney's Mickey Mouse Cartoon "MOTHER PLUTO"

£6,500,000 PROGRAMME FROM U.A.

Details at European Conference

PRODUCT FROM ELEVEN PRODUCERS

REGARDED as one of the most important conferences in the history of the organisation, the United Artists European Sales Convention, which opened on Friday, was attended by every executive and the entire British sales force, together with the managers of U.A.'s Continental distributing organisations.

M. SILVERSTONE
In charge of U.A.

A. A. KELLY
Vice-President of U.A.

Joint Managing Directors of United Artists, E. T. Carr and George Archibald, presided over the Convention, while at the separate Conferences of the Continental representatives, Mr. Archibald, as Managing Director of United Artists (Export), Ltd., was in the chair.

After the opening session of the Conference on Friday morning a much appreciated message was read from Murray Silverstone expressing his thanks to the sales forces represented by the delegates, and his confidence in the future of the company which, in man-power and products, he said, had never been in such a strong position as it was at the present.

Further expansion of United Artists was forecast in a statement made by Mr. Carr at the Convention that new financing arrangements, made since Murray Silverstone assumed office at the head of the company's affairs, would lead to additions to the producing strength and an increase in the number of first-class quality features to be handled by the company.

Describing his visit to the American Convention held in Hollywood last month, Mr. Carr spoke of the tremendous enthusiasm he found there among executives and personnel of the company, an enthusiasm which he felt sure would be shared by the assembled branch managers and salesmen when they heard details of the programme for the 1939-40 season. He also mentioned a meeting with Charles Chaplin, in which the comedian has emphasised his determination to complete "The Great Dictator." The sales force were given Mr. Chaplin's personal assurance that the picture would be delivered by December.

E. T. CARR *G. ARCHIBALD*
Joint Managing Directors of U.A.

The main feature of these proceedings was the outline given of the programme scheduled for 1939-40 release.

Eleven independent producers would provide the subjects for the schedule, for which approximately £6,500,000 had been budgeted.

Between them the following producers, David O. Selznick, Charles Chaplin, Alexander Korda, Samuel Goldwyn, Walter Wanger, Edward Small, Hal Roach, Douglas Fairbanks, Sol Lesser, David L. Loew, Aldwych Films Production, and F. W. Keller, will contribute a minimum of 35 full-length features. In addition, there is included a second series of "World Windows" Technicolor shorts.

Endorsing Mr. Carr's remarks, and emphasising the excellence of the programme, Mr. Archibald stressed the part played by the administrative departments in aiding sales, and pointed out the interdependence of producer, distributor and exhibitor, and the need for the closest co-operation by all three in the advancement of their mutual interests.

Mr. Carr also announced the winners of the recent sales drive; W. Bendon, Glasgow, winning branch manager, and W. Walsh, London, and H. Paris, London, tied for first place as leading salesmen. C. J. Judd, London, was the winner of the Walt Disney drive, D. Harris also receiving a prize as London branch manager.

Speakers at the English Conference were E. T. Carr, George Archibald, Arthur Silverstone, Sidney Jackson, L. Lewis, H. R. Schleman, B. W. Dudman, and Jack Francis. Meanwhile the European Conference was in session at Film House.

On the resumption of the business the combined conference assembled, and were addressed by Douglas Fairbanks, Alexander Korda, Neville E. Neville, Eric Fredman, Wilfred Phillips and Ralph Bromhead.

In the evening delegates and guests attended a pre-view of "The Man in the Iron Mask," held in the G.-B. private theatre.

Continental Conferences

The proceedings on Saturday opened with the holding by George Archibald of a further session of the European conference, at which the members included L. W. Kestner, L. Lewis, and E. Lucas. At the same time the English branch managers were discussing their own particular problems at another conference.

At the separate Continental conference held on Saturday, at which U.A.'s Continental managers, licensees and members of the United Artists (Export), Ltd., were present, Mr. Archibald surveyed the whole field of United Artists' Continental European activities, and outlined the programme and plans for the coming season.

United Artists, he declared, "has a product of quality and quantity that will challenge comparison with any other." And in another forceful passage he emphasised that "for the next twelve months United Artists' pictures will be outstanding in Continental Europe." United Artists were actually starting off the season, Mr. Archibald pointed out, with six big pictures, and these were the forerunners to an amazing line-up of super products.

The afternoon was spent at Denham, where delegates, after being entertained by Alexander Korda, viewed the production of "The Thief of Baghdad," also the taking of scenes by Aldwych of "An Englishman's Home."

The conference was wound up in the evening by a banquet and a visit to the London Hippodrome.

U.A.'s Impressive Programme

The line-up for the 1939-40 season represents one of the most ambitious and attractive in the history of United Artists. Releases will include:

A minimum of three pictures from David O. Selznick; one from Charles Chaplin; no fewer than four from Alexander Korda; two from Samuel Goldwyn; a minimum of four from Walter Wanger; seven from Edward Small; seven from Hal Roach, and four Laurel and Hardy comedies; and a minimum of one each from Douglas Fairbanks, Sol Lesser, David L. Loew, and Aldwych Film Productions. In addition, there will be available a second series of World Windows, and arrangements have been made to reissue many of Walt Disney's most famous cartoons.

Included will be a minimum of five large-scale Technicolor features, four fro mAlexander Korda—"The Thief of Baghdad," "Over the Moon," "The Jungle Boy," and "Manon Lescaut"—and one from Douglas Fairbanks, "The Californian."

Selznick's Productions

In the short space of five years Selznick International Pictures has gained for itself an enviable position among the front rank production companies. For the 1939-40 season David O. Selznick will continue the policy of individual production, with quality as the premier consideration

Showmanship and entertainment values are promised in "Intermezzo," a richly dramatic story, starring Leslie Howard, and introducing a beautiful new Continental star, Ingrid Bergman, supported by Edna Best, Cecil Kellaway, Edward Fielding, and a talented juvenile, Ann Todd.

Howard, who is also acting as associate producer on the picture, is a great musician, hopelessly infatuated with a woman many years younger than himself. His love reciprocated, the musician determines to secure a divorce from his wife, but before the separation is arranged the girl realises that it is not she with whom the violinist is in love, but the memories of youth and romance, and that it is his wife who really commands his affections. The girl's ultimate course of action provides what is described as a gripping and poignant climax.

As the wife Edna Best gives a brilliant portrayal. In the intensely sympathetic rôle as the "other woman" Miss Bergman's performance indicates that she will become a star of the first magnitude. Gregory Ratoff is the director.

For his second production Mr. Selznick is preparing Daphne du Maurier's successful novel, "Rebecca," with Laurence Olivier starring as Max de Winter, who brings his childlike second wife back to his home. Finding herself opposed by the ruthless housekeeper, and believing herself unwanted and unloved, the girl is propelled into situations which force her inevitably to the dark secret of Rebecca and her death—a dénouement, which, besides revealing the girl's courage and gallantry, brings the story to a close on a note of high drama.

The third subject on the programme is "The Flashing Stream," the hit play by Charles Morgan, which ran on the London stage for more than a year, in which Carole Lombard will star under the direction of Alfred Hitchcock.

Chaplin's "The Great Dictator"

The announcement of a new picture by Charles Chaplin is an event eagerly noted by exhibitors and kinemagoers throughout the world. In preparation for more than a year the picture is now before the cameras under the tentative title of "The Great Dictator," with Chaplin fulfilling his customary functions as star, producer and director.

Added interest is given to "The Great Dictator," inasmuch as it is Mr. Chaplin's first talkie, and, with the exception of the gibberish song in "Modern Times," audiences will for the first time hear the comedian's voice.

As in "Modern Times" the comedian will have as his leading lady Paulette Goddard.

Korda's Four in Technicolor

Alexander Korda occupies a unique position among the world's producers as a great individualist and as one of the shrewdest showmen in the business whose past record provides convincing testimony to the unique part played by this great producer in putting British films on the map.

Encouraged by the amazing box-office performances of his two recent Technicolor spectacles—"The Drum" and "The Four Feathers"—Mr. Korda will produce each of his four supers scheduled for the 1939-40 season in colour.

Studio work on "The Thief of Baghdad" is now well on the way to completion, and it is stated that this spectacular romantic fantasy promises to be the most colourful and unusual production brought to the screen in the last fifteen years. It presents Sabu, the Indian boy star, in a series of amazing adventures, calling into play some of the most sensational and novel features ever to be brought to the screen. Astounding feats of magic—armies of white Arabian horses springing miraculously out of the ground, slaves imprisoned in bottles, flying ebony horses, birds that carry men in their claws, ballets of exotically beautiful dancing girls, these and many other magnificent features, plus an exciting and substantial story, will give this picture a unique and universal appeal.

In addition to Sabu, "The Thief of Baghdad" contains a first-class cast headed by Conrad Veidt, Rex Ingram, June Duprez and John Justin. Directing "The Thief of Baghdad" is one of the foremost Continental experts, Ludwig Berger.

Merle Oberon in "Manon"

"Manon Lescaut," the second production planned, will provide Merle Oberon with another powerfully dramatic rôle in a story which, celebrated as an opera and read throughout the world as a novel, is rich in audience interest. She is cast as Manon, who fascinates the dashing des Brieux, prominent figure of the corrupt court of eighteenth-century France. Before they are able to be married they are separated by des Brieux's parents and Manon is forced to seek the protection of de Bretigny, while des Brieux rises to a position of prominence at Court. When Manon seeks him out again he falls under her spell and renounces his career to return with her to the gay life of Paris. There, when he risks royal disfavour for her, they are both exiled to America where they at last find complete happiness.

Negotiations are proceeding with Laurence Olivier to co-star with Miss Oberon.

Another starring vehicle for Sabu is "The Jungle Boy," adapted from Rudyard Kipling's famous "The Jungle Book," in which he will portray Mowgli, the Man Cub, who is adopted by a pack of wolves and grows up to speak the language of the animals and to live by the law of the jungle. His exciting encounters with Baloo, the brown bear, and Bagheera, the black panther—his visits to the Men Folk, the hereditary enemies of his jungle friends—and his final great conflict with Shere Khan, the savage man-eating tiger—these and other dramatic adventures of the Kipling classic will be shown.

"Over the Moon," which will shortly be screened, is a comedy romance of refreshing originality, starring Merle Oberon, with a strong supporting cast headed by Rex Harrison, Louis Borell, Robert Douglas, Morton Selten, Ursula Jeans and Zena Dare. Thornton Freeland directed.

Samuel Goldwyn's Programme

After 25 years as a leading producer Samuel Goldwyn still possesses the courage for the daring originality that has established his reputation wherever films are shown for consistent high quality product.

To Goldwyn's already imposing record of winners must be added the current season's great dramatic hit, "Wuthering Heights," the vivid dramatisation of the Emily Bronte classic which is sweeping to great box-office triumphs in all parts of the globe.

For the new season's line-up he is concentrating on two big supers, one of which is completed and has already been hailed in American Trade circles as being his greatest box-office achievement. This is "They Shall Have Music" (formerly titled "Music School") which is starring one of music's greatest and most popular personalities, Jascha Heifetz, the eminent violinist, should bring the millions of music lovers everywhere flocking to the kinema. The strong support comprises Andrea Leeds, Joel McCrea, Walter Brennan and Gene Reynolds, and Archie Mayo directed the story, which tells of a tough East Side youngster who reveals an unexpected flair for music. It depicts the adventures in which he works out his own salvation, and, with the help of Jascha Heifetz, saves a music school from its creditors, and in so doing assists the two people who befriend him to realise the hope of a lifetime.

In "The Real Glory," now in an advanced stage of production, Gary Cooper is a young medical officer attached to the Philippine Scouts after the Spanish-American war. The Scouts strive to put down a native uprising, and finally succeed in a thrilling battle, in which the medico exchanges his forceps for a rifle and takes charge in the defence of a lonely outpost.

Henry Hathaway, who directed Cooper in "Bengal Lancer," is the director, and the supporting cast consists of Andrea Leeds, David Niven, Donald Crisp and Broderick Crawford.

From Walter Wanger

Walter Wanger offers exhibitors a varied programme ranging from light romantic comedy to heavy drama. There are few sounder judges of story material in Hollywood, as is illustrated by the producer's purchase of the short story, "The Stage to Lordsburgh," which later came to the screen as "Stagecoach," hailed by Trade and lay critics and the public as one of the most thrilling outdoor adventure pictures of recent years.

In its final stages, under the direction of Charles F. Reisner, is "Winter Carnival," dealing with American college life, and containing as a novel climax the winter sports carnival held each year at Dartmouth, one of America's leading universities.

Richard Carlson, the brilliant young New York actor who made such an auspicious debut in David O. Selznick's "The Young in Heart," plays opposite Miss Sheridan.

In direct contrast to this light college gaiety "The House Across the Bay" is a stern dramatic story, in which Joan Bennett will star, and which Archie Mayo will direct.

Cast as a young cabaret singer, who is lifted to the heights of happiness by her marriage to a man of wealth, Miss Bennett, in order to save her husband from enemies who threaten his life, tells government investigators that he has falsified his income tax returns. He is sent to the dread Alcatraz prison for ten years. His wife devotedly waits for his release. But complications arise, and the story builds to a thrilling climax when the husband breaks out of prison, in a murderous rage.

"My Personal Life," the third big-scale Wanger production, will be screened on similar lines to Mr. Wanger's popular adventure thrill, "Trade Winds." The story gives a graphic account of the adventures of a young reporter, who works his way to Europe on a cattle-boat and finds himself involved in the dramatic events that are rapidly changing the map of the world. Through his experiences runs the thread of his own love story.

Switching from this timely and significant subject, Mr. Wanger will make the production of "Eternally Yours," a romantic drama, telling of the life and loves of a master magician. Loretta Young, David Niven, Billie Burke, Hugh Herbert, C. Aubrey Smith, Zasu Pitts, and Broderick Crawford are in the cast, and Tay Garnett will direct.

Two subjects listed, as yet untitled, complete one of the most comprehensive programmes of Wanger's career.

From Edward Small

The programme scheduled by Edward Small bears witness to his vast experience of all phases of show business. A feature of Mr. Small's activities last year was his grooming of Louis Hayward from feature rating to stardom. This policy is continued in "The Man in the Iron Mask," for which United Artists announce a Trade screening at the Cambridge Theatre on July 18 at 8.30 p.m.

Howard Spring's tremendously popular novel, "O Absalom," which will be screened under the title of "My Son, My Son," has a strong dramatic motif of the shattered hopes and dreams of two fathers for their sons.

William Essex and Dennis O'Riorden, friends from childhood, have sons born to them simultaneously. Dennis plans to bring up his, Rory, as an Irish patriot, while William wants only to give Oliver every advantage in the world. The story is told against a background of England during the last quarter century, as a dramatic cavalcade of our times.

Another big-scale production is based on

Continued on page 34

U.A.'s Continental Branch Managers and Licensees, also members of United Artists (Export) Ltd., with Mr. and Mrs. Alexander Korda and members of the cast of THE THIEF OF BAGHDAD during the week-end Convention

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Blind Alley (Columbia)—American.	69 min. (A)	Chester Morris, Ralph Bellamy, Ann Dvorak.	Psychological thriller presented on box-office lines. Story thought-provoking, characterisation excellent, thrills big and atmosphere flawless.	Outstanding general booking. Hardly suitable for youngsters.
Charlie Chan in Reno (20th Century-Fox)—American.	70 min. (A)	Sidney Toler, Phyllis Brooks, Ricardo Cortez.	Murder mystery melodrama set in the famous divorce city. Story complex, but acting versatile and surface action bright and thrilling.	Good title booking for the masses. Nothing to harm juveniles.
†Dodge City (First National)—American.	104 min. (A)	Errol Flynn, Olivia de Havilland, Alan Hale.	Spectacular period outdoor melodrama. Wonderfully comprehensive story, acting great, thrills stupendous and backgrounds picturesque. Colour photography superb.	Box-office certainty for all classes and ages.
It Could Happen to You (20th Century-Fox)—American.	71 min. (A)	Stuart Erwin, Gloria Stuart, Douglas Fowley.	Domestic-cum-crime comedy melodrama. Story human, original and exciting, acting very good and treatment resourceful.	Capital two-feature programme booking. Great for the family.
Man About Town (Paramount)—American.	84 min. (A)	Jack Benny, Dorothy Lamour, Edward Arnold.	Inconsequential comedy, with music, turning on the amatory adventures and misadventures of a theatrical producer. Story slight but bright. Clever performance by Jack Benny and Eddie Anderson.	Attractive light booking for the masses. Nothing to harm youngsters.
Missing Daughters (Columbia)—American.	58 min. (A)	Richard Arlen, Rochelle Hudson, Marian Marsh.	Workmanlike crime melodrama of reporter's exposure of vice ring victimising stage-struck girls.	Safe second feature material, but not for juveniles.
Night Riders, The (British Lion-Republic)—American.	56 min. (U)	John Wayne, Ray Corrigan, Max Terhune.	Fast-moving out-of-the-rut Western comedy drama. Story neat, team work virile and versatile and atmosphere picturesque.	First-class booking of its type. Great for youngsters.
Outside These Walls (Columbia)—American.	59 min. (A)	Michael Whalen, Dolores Costello, Virginia Weidler.	Social melodrama, a trifle shaky in its morality, but fundamentally popular. Story and cast adequate, and staging convincing.	Sound support for the crowd. Safe for juveniles.
*Riding High (British Lion)—British.	68 min. (U)	Claude Dampier, Helen Haye, Kathleen Gibson.	Costume comedy turning on a laughable and lively old-time cycle race. Story rather sketchy, but cast versatile, staging picturesque and climax effective.	Novel light booking for the masses, family and youngsters.
Romance of the Redwoods (Columbia)—American.	65 min. (A)	Charles Bickford, Jean Parker, Gordon Oliver.	Traditional melodrama of romance and tragedy in the backwoods. Acting strong, background picturesque and forest fire climax spectacular and realistic.	Cast-iron popular booking. Good for juveniles.
Street of Missing Men (British Lion-Republic)—American.	63 min. (A)	Charles Bickford, Harry Carey,	Regeneration gangster melodrama. Story ingenious but hearty, acting powerful and big fire climax realistic.	Good two-feature programme booking. Nothing to harm youngsters.
Undercover Doctor (Paramount)—American.	67 min. (A)	J. Carrol Naish, Janice Logan, Lloyd Nolan.	Gangster melodrama based on the records of J. Edgar Hoover, former head G-man. Story strong, acting very good, climax exciting and atmosphere excellent.	Very good two-feature programme booking. Nothing to harm juveniles.
Young Mr. Lincoln (20th Century-Fox)—American.	100 min. (A)	Henry Fonda, Alice Brady, Marjorie Weaver.	Biographical drama, a study of the early life and struggle of the greatest figure in American history. Superb acting by Henry Fonda, magnificent trial climax and excellent atmosphere.	Outstanding booking for good and high-class halls. Juvenile appeal strong.

* A British Picture. † In colour.

REVIEWS FOR SHOWMEN

Dodge City

First National. American (A). Directed by Michael Curtiz. Featuring Errol Flynn, Olivia de Havilland and Alan Hale. 9,356 *feet. Release not fixed.*

SPECTACULAR period outdoor melodrama, photographed in colour, telling of the adventures of three Western Musketeers and their contribution to the establishment of law and order in a growing cattle town. The tale is not new, but it is the next best thing, it incorporates within its basic plot every theme since Westerns began. Its story scope is prodigious, the acting of an all-star cast is vigorous, its action fast, comedy crisp, and its canvas wide, thrilling and picturesque.

Glorious as its stupendous Western library is, its success, however, is largely technical. It is under a tremendous obligation to Technicolor. Seldom, in fact, has colour photography been so adroitly used. Excellent general booking, a box-office triumph for all concerned, and all classes.

Story.—Dodge City, terminus of a new railway and great cattle centre, is infested with renegades and cut-throats. Jeff Surrett, owner of the saloon, is the boss, and his henchmen are Yancy and Munger. Wade Hatton, an adventurer, and his pals, Rusty Hart and Tex Baird, re-enter the town with a wagon train. One of the new settlers is pretty Abbie Irving, but Wade is out of favour with her because circumstances had compelled him to kill her brother.

Surrett robs and murders Matt Cole, a cattle breeder, and is later responsible for the death of the murdered man's small son. The campaign of crime prompts Wade to accept the post of sheriff, and Rusty and Tex become his deputies. Joe Clemens, owner-editor of the local paper, has evidence of Surrett's participation in murders, but he is killed before he can print it. Abbie's life is also threatened. Eventually Wade and his henchmen and Surrett and his meet on a train, and the showdown ends, as it should, in favour of law, order and romance.

Acting.—Errol Flynn is rather gentlemanly for the rôle of Wade, but he, nevertheless, puts up some good fights and is the type to please the womenfolk. Olivia de Havilland is a spirited Abbie, but the most vigorous and the most amusing performances come from Bruce Cabot as Surrett, Alan Hale as Rusty, Big Boy Williams as Tex, Victor Jory as Yancy, Douglas Fowley as Munger, and Frank McHugh as Joe Clemens.

Production.—The film's scope is tremendous, and this can best be assessed by tabulating its many spectacular thrills. These are represented by an opening race between the "iron horse" and the stage-coach, a thrilling cattle stampede, a marvellous rough-house in Surrett's saloon, a runaway resulting in the death of Cole's son, the murder of Joe Clemens, and the sensational culminating fracas on a burning train.

Added to shrewdly cultivated highspots are superb vistas and breath-taking panoramas. Nor are music and song neglected. There is, it will be observed, no flagging of action and no limit to the picture's resource. And, we repeat, colour is the essence of the thrills and the kernel of the entertainment's unprecedented showmanship. It's saga and epic in one.

Points of Appeal.—Grand story, crowded action, breathless catalogue of outdoor thrills, lusty humorous relief, human angle, robust comedy, great cast, popular romance and star values.

Climbing High

British Lion. British (U). Directed by David MacDonald. Featuring Claude Dampier, Helen Haye and Kathleen Gibson. 6,195 *feet. Release not fixed.*

COSTUME comedy, a high-spirited story staged in the earliest days of the bicycle. It has in the eccentricities and quaint customs and manners of the period novel material for humour. The director is not, however, always equal to the wealth of opportunity, but between its bright and flat spots it marks up safe popular comedy entertainment. Incidentally, versatile as the cast is, fancy dress is the biggest aid to laughs. Staging is excellent. Novel light booking for the masses.

Story.—In the year 1880 in the small village of Wakeham a bicycle race for a gold cup and five hundred guineas is promoted. There are two important entrants; one, George Davenport, steward to Miss Broadbent, lady of the manor, he has been embezzling and needs the prize money to adjust deficiencies; and two, Tom Blake, the local blacksmith, he wants to try-out his new safety cycle, the success of which would put him on the road to fortune. Both Blake and Davenport are in love with Grace Meadows, Miss Broadbent's ward.

Septimus Earwicker, Miss Broadbent's solicitor, is all for Blake, but he lets out the secret of Blake's new cycle and Davenport has it smashed. A new one is built in time. Davenport, who has engaged a star rider for his machine, then gets Blake disqualified on a technicality. This is where Septimus Earwicker comes in; he rides Blake's bicycle and, after a hectic race, wins.

Acting.—Claude Dampier has his moments as Septimus Earwicker, and Helen Haye is well cast as Miss Broadbent; her diction is perfect, but the rest of the popular and attractive players are too often put out of their stride by the padding.

Production.—The first two reels are quite good and so is the last, which covers the exciting and all-important race; it is superfluous music and song that causes the entertainment to flag. There is overcrowding and too much dallying with pointless incidentals. Still, with all its padding it has a nostalgic freshness and no mean quota of laughs Mass, family and industrial appeal is reasonably certain.

Points of Appeal.—Good story idea, picturesque settings, laughable cycle race climax, attractive cast and quota ticket.

Blind Alley

Columbia. American (A). Directed by Charles Vidor. Featuring Chester Morris, Ralph Bellamy and Ann Dvorak. 6,217 *feet. Release not fixed.*

PSYCHOLOGICAL thriller, a melodrama in which killer and psychiatrist are brought together. By examination and cross-examination the psychiatrist discovers the origin of the homicidal mania and applies the cure. The police complete it.

The analysis upon which the unusual, yet stern, thrilling and thought-provoking entertainment is based is conducted in circumstances that promote a box-office compromise between the text-book and melodrama. Powerful acting and intelligent showmanlike direction make possible the achievement. Outstanding general booking, a pungent experiment of universal appeal.

Story.—Wilson, a notorious killer, Mary, his moll, and two of his gunmen storm the country home of Anthony Shelby, a professor of psychology. Shelby is giving a week-end party, and his house shelters his wife Doris and their small son; Dick Holbrook, a writer; George Curtis, a business man, and his wife Linda, who is having an affair with Holbrook.

Fred Landis, one of Shelby's pupils, calls, and he is promptly shot dead by Wilson. Shelby is certain that there is a scientific reason for Wilson's blood lust, and he digs into the killer's past. He finds that Wilson had killed his own father, and that he had been suffering from recurring nightmares since. Shelby's analysis results in Wilson losing his eagerness to pull the trigger, but the cure comes too late. The police get him. Meanwhile, the experience has a significant effect on the other members of the house party.

Acting.—Chester Morris is very good as killer Wilson, he acts the borderline case without exaggeration, and Ralph Bellamy is a cool, confident and convincing Shelby. Ann Dvorak, Joan Perry, Melville Cooper, Rose Stradner, John Eldridge, Marc Lawrence and Scotty Beckett are equally good in smaller, but, nevertheless, important supporting roles.

Production.—The picture not only gets to the seat and origin of crime, but also proves that the borderline between criminal insanity and normality is extremely narrow. The comparison between the conduct of some of Shelby's guests and that of Wilson's henchmen is, for instance, not always in favour of the former.

Psychological exposition is, of course, an important part of the treatment, but it is presented in a way that contributes to exciting melodrama, without taxing too heavily the understanding of the layman. It is an absorbing lesson in psychiatry as well as a first-rate thriller. In serving two masters it serves at the same time all box-office needs.

Points of Appeal.—Strong, intelligent and unusual story, big thrills, human angle, powerful characterisation, clever direction, excellent atmosphere, and star values.

The Night Riders

British Lion. (Republic.) American (U). Directed by George Sherman. Featuring John Wayne, Ray Corrigan, Max Terhune. 5,033 *feet. Release not fixed.*

FAST-MOVING in treatment, this out-of-the-rut Western, telling the story of a band of modern "Robin Hoods" (The Three Mesquiteers) who fight a crooked estate owner, abounds with thrills, gun fights and plotting which will delight fans of this type of fare. The excellent portrayals of John Wayne, Ray Corrigan and Max Terhune, give extra punch to the interesting tale making the film a first-class offering for the numerous situations where Westerns are enjoying popularity.

Story.—After a fight on a river boat, card sharper Talbot gets in league with Hazleton, a forger, who has printed a land grant supposedly issued by King Philip of Spain to one Don Luis de Serrano, in 1744. Talbot adopts the guise of de Serrano, and approaches the U.S. Government with his "grant," which is upheld. When he takes over the thirteen million acres of land, he proceeds to bleed the ranchers of their money through exorbitant taxes until the Three Mesquiteers take up the case and rob the debt collectors to give the money back to the farmers.

Receiving the benediction of the U.S. Government, the Mesquiteers, suspicious of Don Luis, embark on many thrilling escapades to discover the identity of the imposter. After plenty of fights and exciting situations they trap Don Luis and, in a suspense-filled climax, secure a written confession.

Acting.—Well in form, John Wayne, Ray Corrigan and Max Terhune render convincing performances as the three daring "Mesquiteers." Opposing these as Talbot, George Douglas is the perfect villain, while able support comes from Walter Wills, Doreen McKay and Ruth Rogers.

Production.—The absence of any romantic strain in the story allows the film to maintain its rapid pace in story development and action which starts in the opening scene. Although most of the well-loved Western fame is embodied in the film, it is by no means hackneyed as the director, has seized every possible opportunity to give the subject refreshing twists. Naturally, settings and backgrounds are true to outdoor drama form, but here again, imagination has been used to capture unorthodox situations.

Points of Appeal.—Hearty action, refreshing story, good direction and the great popularity of the Three Mesquiteers.

Missing Daughters

Columbia. American (A). Directed by C. C. Coleman, Jun. Featuring Richard Arlen, Marian Marsh and Rochelle Hudson. Release not fixed.

JUST another crime melodrama, with reporter unmasking vice ring which is victimising stage-struck girls. The rather mechanical story is effectively presented, and on action values and sound cast the picture should be a safe supporting feature proposition for the majority of halls.

Story.—Following the murder of Josie Lamonte, a night-club hostess, Wally King, a famous columnist, decides to investigate the mysterious disappearance of other stage-struck girls. He suspects Lucky Rogers, owner of the Club Naturelle, at which Josie was employed, as being the head of a big ring that is using unprincipled methods in recruiting girls.

With the aid of Josie's sister and a number of [illegible] girls, he uncovers the fact that a fake theatrical agency, an art salon and an escort bureau are being operated on behalf of Lucky, and that through them girls are being lured into working at the Club Naturelle. Finally, he forces Lucky to confess and rounds up the other members of the gang by trapping them at a banquet.

Acting.—Richard Arlen is a virile and attractive hero in the made-to-formula rôle of the reporter. Rochelle Hudson has little to do as the heroine, and Marian Marsh is in a comparatively brief appearance as Josie. Strong support comes from Dick Wessel as King's bodyguard, Edward Raquello, who is suitably sinister as Lucky.

Production.—This is factory-made film fare, untainted by subtlety. No bid is made even for mystery values, as the crook is brought out into the open in the first few hundred feet. Presentation, however, is workmanlike, and the picture carries fair dramatic punch in its incidental action and hectic, but improbable, climax.

Points of Appeal.—Good action content, entertainment formula of proved popularity, and sound cast.

REVIEWS continued on page 27

LONDON TRADE SHOWS:

CENTURY THEATRE, SOHO SQUARE, W.1, JULY 18th, 11 a.m. • 3 p.m. • 6.30 p.m. • 8.30 p.m.

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LONDON TRADE SHOWS: CENTURY THEATRE, Soho S. uar W.1, TO-DAY

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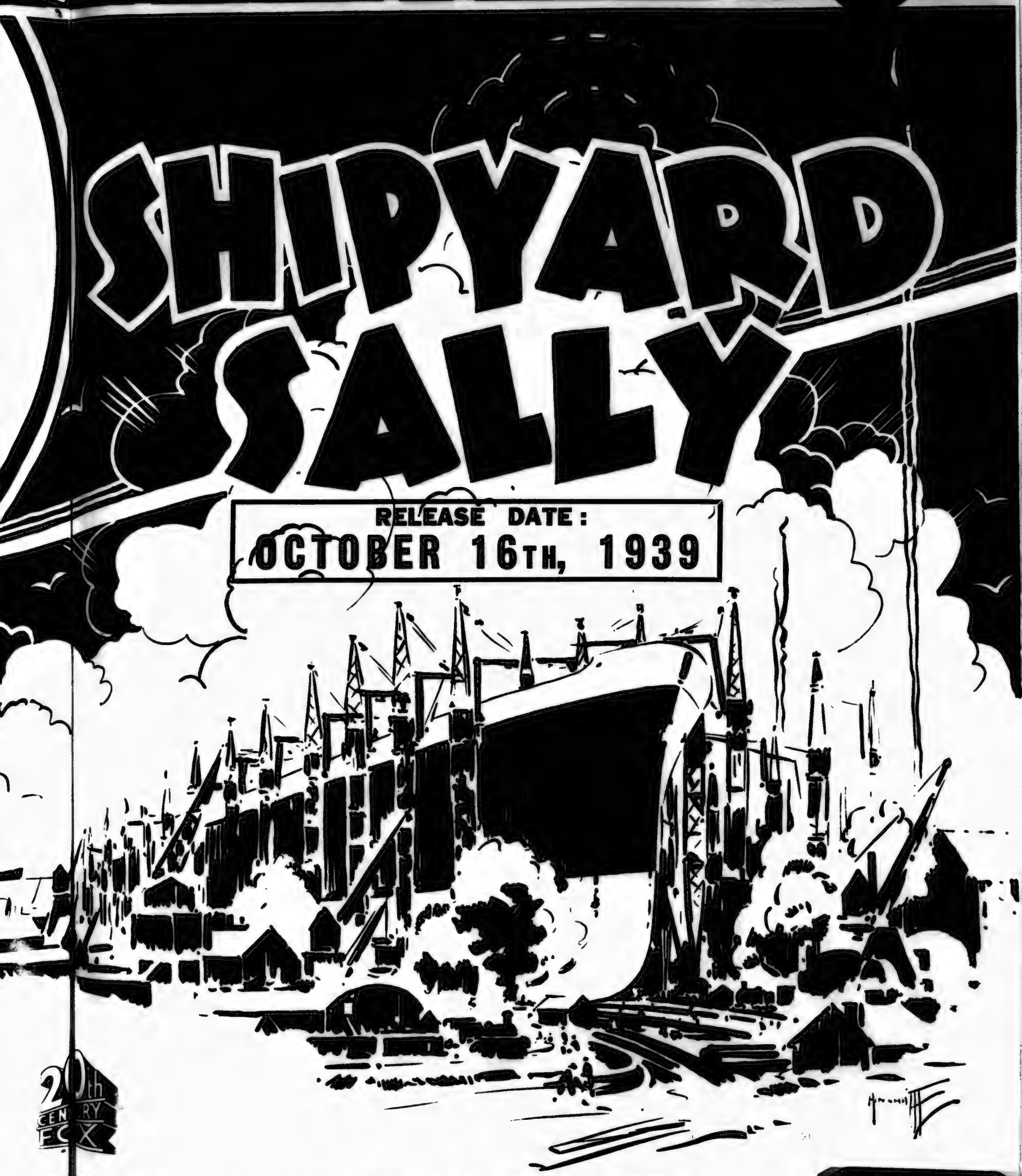
OCTOBER 16TH, 1939



20th CENTURY FOX

o S. uare W.1, TO-DAY, JULY 13th, 11 a.m. • 3 p.m. • 6.30 p.m. • 8.30 p.m.

HAY-HO COME TO THE FIRE!

LONDON TRADE SHOWS:

CENTURY THEATRE, SOHO SQUARE, W.1, JULY 20th, 11 a.m. • 3 p.m. • 6.30 p.m. • 8.30 p.m.

REVIEWS—continued from page 22

Young Mr. Lincoln

20th Century-Fox. American (A.). Directed by John Ford. Featuring Henry Fonda, Alice Brady and Marjorie Weaver. 9,054 feet. Release not fixed.

BIOGRAPHICAL drama, a patient study of the early life and struggle of the greatest figure in American national and political history. It is a true story of a great man in the making, and because of its truth and the greatness of its central character it commands considerable attention.

The first half is comparatively slow, but initial pedestrianism is inevitable. Action accelerates in ratio to the development of the character it so faithfully portrays, and culminates in one of the most dramatic, human and poignant trial scenes yet seen on the screen. The climax establishes Lincoln's brilliance as an advocate and, at the same time, consolidates the entertainment's classic pretentions.

The material for superb real life melodrama is, of course, here, but it is to the genius of Henry Fonda that it owes its masterly interpretation on the screen. Outstanding booking, particularly for a discerning family patronage.

Story.—Abraham Lincoln, part owner of a country store, is in love with Ann Ruthledge, a pretty local girl. A chance possession of a volume on law turns Lincoln's thoughts in the direction of the legal profession, and following Ann's untimely death he devotes his time to study. Eventually he qualifies and becomes partner in a legal practice in the small town of Springfield. During a national celebration Mrs. Clay, a widow, her two boys Matt and Adam, Matt's wife Hannah, and Carrie Sue, Adam's girl, come to town.

Scrub White and Palmer Cass, two bullies, who have been annoying Hannah meet Adam and Matt in a clearing and fight. Mrs. Clay is witness. White is stabbed in the heart and Matt and Adam are arrested. The crowd want to lynch the boys, but Lincoln saves them and agrees to conduct their defence. During the trial John Fielder, the prosecuting counsel, tries to intimidate Mrs. Clay and force her to pronounce one of her sons a murderer. Lincoln not only prevents Mrs. Clay from being crucified, but proves the key witness for the State to be the actual killer.

Acting.—Henry Fonda is magnificent as Abraham Lincoln, his restraint is masterly and his sense of character unfailing. Alice Brady has a comparatively small role as Mrs. Clay, but she, too, draws perfect character. She and Fonda rise to great if unobtrusive heights during the key trial scene. Richard Cromwell, Eddie Quillan, Marjorie Weaver, Arleen Whelan, Donald Meek, Spencer Charters and Ward Bond are the most prominent of the first-rate supporting cast.

Production.—The opening scenes are not exactly charged with action, but they illustrate the quiet resolution of Abraham Lincoln and his keen sympathy for the underdog, and clear the way for the big scene. The trial sequence is the *pièce de résistance*, and this more than gives a foretaste of Lincoln's greatness.

Although the play ends before Lincoln had achieved immortality, it has in "adolescent" biography the principles of intelligent entertainment. It is the stuff that transcends alien interests and sentiment. Biography has seldom been successful on the screen, but thanks to the brilliance of Henry Fonda this effort should prove a handsome exception to the rule.

Points of Appeal.—Impressive story, immortal central character, superb climax, fine human sentiment, magnificent acting by Henry Fonda, and obvious exploitation angles.

Romance of the Redwoods

Columbia. American (A). Directed by Charles Vidor. Featuring Charles Bickford, Jean Parker and Gordon Oliver. 5,964 feet. Release not fixed.

TRADITIONAL melodrama of romance and tragedy in the backwoods, played against impressive and awe-inspiring scenery. A realistic forest fire climax is the inevitable *pièce de résistance*, and the story, although ingenuous, ably serves the box-office end. The acting of a powerful and popular cast meets all demands, and so does the direction. Spectacular, showmanlike hokum of considerable mass, family and industrial appeal. Cast-iron popular booking.

Story.—Steve Blake, a lumberjack, persuades Whittaker, the boss, to give a job to Jed Malone, a well-bred but impecunious young man. Jed saves Steve's life when it is endangered by faulty machinery. Steve loves June Martin, a pretty neighbour, but youth calls to youth and she accepts Jed's proposal. On the day of their wedding Jed is killed by the same faulty machinery.

Whittaker, guilty of negligence by passing the machine, covers up by accusing Steve of murdering Jed. Steve is tried, but acquitted. His gang ostracise him, but he later saves them during a forest fire, and his popularity is restored. June shows her appreciation in the usual manner.

Acting.—Charles Bickford is the tough but honest Steve, Gordon Oliver is the high-born Jed, and Jean Parker is the simple June. To make doubly sure that there is no mistaking the true blue qualities of the central characters, the first is shown as an animal lover, the second as an admirer of the poets, and the third as a child of Nature.

Alan Bridge also registers as Boss Whittaker, while the rest of the support is in the strenuous hands of Lloyd Hughes, Pat O'Malley and Marc Lawrence.

Production.—Steve's unselfish love for June, Jed's tragic death, and the circumstances that bring Steve into Court on an unwarranted charge of murder, are rather obviously contrived, but the presentation has action and punch. Pungent treatment paves the way to a forest fire scene that is as good as any yet seen on the screen.

Thrilling spectacle, together with strong character drawing and graphic detail, is the picture's confident and compelling heritage. In keeping pace with tradition it demands recognition as first-rate popular outdoor melodrama.

Points of Appeal.—Evergreen yet gripping story, robust character drawing, tender sentiment, rousing fisticuffs, star values, good title and thrilling climax

It Could Happen to You

20th Century-Fox. American (A). Directed by Alfred Werker. Featuring Stuart Erwin, Gloria Stuart and Douglas Fowley. 6,434 feet. Release not fixed.

DOMESTIC-CUM-CRIME comedy-melodrama illustrating the conquest of an inferiority complex. It also proves that a woman's wit is shrewder than a man's, and comments satirically on the mentality of the big business magnate.

With all its crowded interests its entertainment is never confusing. In fact, the reverse is the case; thanks to very good characterisation, dialogue and direction, it is very much to the point and popular at that. Capital two-feature programme booking.

Story.—MacKinley Winslow, employed at the J. Baddon Quigley advertising agency, has ideas, but lacks self-confidence. Freddie Barlow, a wily, aggressive colleague, helps himself to better jobs by sucking Mac's brains. Doris, Mac's wife, persuades her husband to attend a party at the home of his employers and use the opportunity to sell himself. Mac drives Freddie home after the successful evening.

Soon after Mac reaches home Doris discovers a dead woman in his car. Mac is arrested, but although he has a good alibi Barlow does not wish him to mention the boss's party, as women were present. While Mac is torn between the chair and loyalty, Doris is up and doing. She captures the real culprit and not only saves Mac's life, but sets him on the road to a higher-paid job. Being a shrewd woman, she allows her husband to think that his sudden and happy reversal of fortune is of his own making.

Acting.—Stuart Erwin has a made-to-measure part as the timid Mac and he makes the most of it; Douglas Fowley is very true to type as the brain-sucking Barlow, and Gloria Stuart displays both courage and initiative as Doris. Raymond Walburn, Clarence Kolb and Paul Hurst head a shrewdly chosen supporting cast.

Production.—Middle-class domestic economics, the sociology of big business, an example of "giving a dog a bad name," self-preservation at all costs, and the easy evils of alcohol each find representation in the ingenious, out-of-the-rut story. It hits all round the wicket of modern life and builds up a good score in terms of popular entertainment in circumstances that are not unduly flattering to the loyalty and wit of woman. Satire flavours the queer, but nevertheless human, amusing and, at times, exciting collation. A welcome turn up for the box-office book.

Points of Appeal.—Clever story, resourceful treatment, sly wit, human angle, very good characterisation, strong feminine interest, exciting finale, and title and cast values.

Undercover Doctor

Paramount. American (A). Directed by Louis King. Featuring Lloyd Nolan, Janice Logan and J. Carrol Naish. 6,031 feet, Released October 30, 1939.

MELODRAMA, based on the records of J. Edgar Hoover, former head of the American Federal Bureau of Investigation. It is a follow-up of "Persons in Hiding," and tells of a doctor who sells himself to gangsters, only to learn that easy money is an inevitable passport to the "pen." The ethical significance of the theme is not particularly profound, but the detail is crisp and the denouement exciting.

Furthermore, it has the advantage of crisp characterisation, excellent atmosphere and resourceful direction. It is well up in its popular category. Very good two-feature programme booking.

Story.—Bartley Morgan, struggling doctor, is kidnapped by Eddie Krator, public enemy No. One, to operate on a wounded member of the gangster's mob. The fee is a big one, and before long he succumbs to the temptation. In the process of time he establishes a fashionable practice on the strength of his ill-gotten gains. To avoid suspicion he does police work, but soon finds that running with the hare and hunting with the hounds is a precarious business.

Just as he is about to marry Cynthia Weld, an heiress, Krator who, meanwhile, has been arrested, escapes from prison and demands that Morgan alters his features. Margaret Hopkins, Morgan's nurse, is secretly in love with her employer, and she unwittingly puts the police on Morgan's trail. Robert Anders, a young G-man, times his attack well, and the inevitable showdown takes place in spectacular circumstances.

Acting.—J. Carrol Naish is very good as Bartley Morgan, the renegade doctor, but good as he is he looks too much of the gangster type to drive the ethical point of the play home. Broderick Crawford is next best, as gangster Krator, Lloyd Nolan is easy and competent as Anders, and Janice Logan has a touch of class, as Margaret Hopkins. Supporting types are equally well drawn.

Production.—The treatment is more or less routine—there are no sensational revelations—neither is the doctor's seduction from the straight and narrow likely to cause any flutter in the dovecotes of the medical profession—but fundamentals are nevertheless smartly co-ordinated, and herein lies the melodrama's strength. There are thrills in the apprehension of Krator and in the climax and tender sentiment in Margaret's secret watching of Morgan's misdemeanours. In other words, the melodrama has punch if not originality and the human touch, in spite of its obvious morality. It is earmarked for popular success.

Points of Appeal.—Pungent, straightforward story, powerful characterisation, strong and popular cast, good thrills, tender romantic sentiment, graphic climax, good title and obvious exploitation angles.

Charlie Chan in Reno

20th Century-Fox. American (A). Directed by Norman Foster. Featuring Sidney Toler, Phyllis Brooks and Ricardo Cortez. 6,382 feet. Release not fixed.

MURDER mystery melodrama set in the world-famous mecca of the married who conspire to be free. The mystery is satisfactorily explained in the climax, but story ingenuity very nearly defeats itself before a solution is achieved; there is a too much talk and reckless shifting of suspicion.

The extravagant complexities of the plot are, however, partly offset by lively, if superficial, action. The popular cast entertains even if the clarifying of the story is beyond their capacity. There is an element of surprise in more ways than one. An average but by no means record-breaking contribution to the box-office Charlie Chan series. Title booking for the masses.

Story.—Mary Whitman comes to Reno to divorce her husband, Curtis Whitman. She is received by Mrs. Russell, manageress of the hotel where she is staying, and is introduced to Vivian Wells, the attractive hostess, and Ainsley, the hotel doctor. Jeanne Bentley, a loud-mouthed young woman, is staying at the same hotel. She is in Reno to divorce her husband so that she can marry Mary's. Mary and Jeanne meet and have a few sharp words, and later Jeanne is found stabbed to death in circumstances that incriminate Mary.

Curtis comes to Mary's aid, and George, Jeanne's husband, is not far away. Charlie Chan is put in charge of investigations. Charlie frequently crosses swords with Fletcher, the woolly local sheriff, and finds his son, James Chan, more of a hindrance than a help, but by delving into the past of the principal suspects he pins the crime on to the real murderer and, at the same time, prevents another from being committed.

Acting.—Sidney Toler puts in some good work as Charlie Chan, and Ricardo Cortez, Phyllis Brooks, Slim Summerville, Kane Richmond, Sen Yung, Pauline Moore, Kay Linaker, Louise Henry, Iris Wong and Morgan Conway interest and occasionally amuse in support.

Production.—There are so many strings to the plot that by the time it ends few will know, or even care, what it is all about. Such comment on the film's complexity does not, however, necessarily indicate lack of popular entertainment. It is perfectly easy to give up the conundrum without losing appreciation of its spirited surface incident. There is always Charlie Chan to hand to make the going as easy, thrilling and amusing as circumstances will permit. By the way, production qualities are excellent.

Points of Appeal.—Eventful action, surprise dénouement, excellent stagecraft, good last-minute thrills, bright comedy relief, attractive cast and box-office title.

Outside These Walls

Columbia. American (A). Directed by Raymond B. McCarey. Featuring Michael Whalen, Dolores Costello and Virginia Weidler. 5,351 feet. Release not fixed.

HERE we have a melodrama that is an unintentional contradiction of the adage "crime does not pay." Its main object is obviously to plead the cause of the ex-convict, but it overstates its case and finishes up by suggesting that a prison stretch is an easy stepping-stone to business and social success. Its shield against criticism is its honest characterisation, and juvenile interest. It is not bad mass entertainment. Sound support for the crowd.

Story.—Dan Sparling, to pander to his wife's social aspirations, steals, and finishes up in gaol. John Wilson, the warden, takes to him, and before long he becomes editor of the prison newspaper. On his release he assumes the custody of his motherless small daughter Ellen, and, with Wilson's help, starts a newspaper. When Wilson loses his position Sparling nominates him for the State Governorship. The rival candidate is Hewitt Bronson.

Margaret, Bronson's sister, is the owner of the opposition paper. Margaret's paper exposes Sparling's prison record, and the unhappy publicity is embarrassing to Ellen. To make matters worse, Sparling is arrested and charged with being an accessory to a bank robbery. Ellen, however, manages to clear the air.

Acting.—Michael Whalen puts all he's got into the rôle of Sparling, and succeeds in the end in getting the part over, and Dolores Costello is a beautiful, if rather colourless, Margaret, but easily the best portrayal of all comes from Virginia Weidler as Ellen. She knows all the answers and what's more, is half-way home because of her tender years. Selmer Jackson, Robert Emmett Keane and Pierre Watkins are the best of the support.

Production.—The film is no profound problem picture, but with all its artifice it measures up to the demands of popular fiction. The little child pays, and the eventful and, at times, poignant circumstances are the key to mass and feminine appeal. Production qualities are good, and the dialogue is smooth.

Points of Appeal.—Popular, if artificial, story, human and juvenile angles, and provocative title.

Street of Missing Men

British Lion. Republic. American (A). Directed by Sidney Salkow. Featuring Charles Bickford, Harry Carey and Tommy Ryan. 5,739 feet. Release not fixed.

REGENERATION gangster melodrama, "I have paid, and there are no buts" stuff, that's this picture. There is a juvenile interest for makeweight. Red meat and artless sentiment may not be, of course, for the elite, but it has punch enough for the crowd. A realistic big fire climax rounds off its traditional if turgid morality. A strong cast does the rest. Good two-feature programme booking for the industrial element.

Story.—Cash Darwin, a racketeer, does a five-year stretch. On his release he makes for the offices of the *Evening Clarion* intent upon bumping off Putnam, the editor; it was a Putnam scoop that had put Cash in goal. Putnam is working on Reardon, Cash's successor in the town, and when Putnam and Cash are seen together, Reardon concludes that Cash is in Putnam's pay.

His threats prompt Cash to side with Putnam. Once in Putnam's good books, Cash plans to kill two birds with one stone, get even with Putnam by way of Reardon. He almost succeeds, but at the last minute Putnam's trust in Cash and that of Tommy, a newsboy, compels Cash to play the game.

Acting.—Charles Bickford has no difficulty in acting and looking the part of Cash, Harry Carey is human and convincing as Putnam, and Tommy Ryan acts with characteristic American precocity as Tommy. Ralph Graves, Nan Bryant, Guinn Williams and Regis Toomey are the best of the support.

Production.—The film is not handicapped by a love interest, but in spite of its freedom from conventional romance, it takes some time to get into its stride. Cash is a long time making up his mind whether or not to go straight and who is to be socked, and Tommy peddles obvious sentiment at inopportune moments, but once decisions are made, the plot is responsible for fast action, plenty of fights and a spectacular climax. The big fire finale is itself good money's worth, and a reminder that crime does not pay.

Points of Appeal.—Hard-hitting story, popular juvenile sentiment, hearty action, and grand climax.

Man About Town

Paramount. American (A). Directed by Mark Sandrich. Featuring Jack Benny, Dorothy Lamour and Edward Arnold. 7,592 feet. Release not fixed.

INCONSEQUENTIAL comedy with music, depicting the crazy adventures and misadventures of a theatrical producer who adopts the time-honoured jealousy approach to win his disinterested leading lady. Jack Benny combines the roles of hero and compere quite successfully, and Eddie Anderson, the coloured entertainer, is even better as Benny's stooge, but the attractive and talented remaining members of the cast find it more difficult to improvise.

Uneven team work leads to occasional flat spots. Still, the film's effervescent quality is shield against serious criticism. It passes an hour or so quite pleasantly, and it has star values. Attractive light booking for the masses.

Story.—Bob Temple, a theatrical producer, is in love with Diana Wilson, his leading lady. She fails to reciprocate, but shows more interest when he becomes acquainted with Lady Arlington, wife of Sir John Arlington, an industrialist. Confident that he is on the right track by making Diana jealous, Bob accepts an invitation to a week-end at the Arlington home.

Ted Nash, Bob's rival for Diana, talks out of turn, with the result that Sir John believes Bob to be a regular home wrecker. Madame Dubois, another week-end guest, is interested in Bob. Her husband, business associate of Sir John, also has reason to think the worst of Bob. Complications pile up, but just as Dubois and Sir John are prepared to bump Bob off during the opening performance of his revue, Diana saves the situation. Her conduct is the signal of true romance.

Acting.—Jack Benny is in good form as the somewhat luckless Romeo, Bob. His easy manner and ability to gag more or less holds the show together, and Eddie Anderson is amazingly versatile as Bob's valet. He amplifies Benny's performance. Dorothy Lamour looks attractive as Diana, but she has little to do, and is by no means at her best when called upon to sing. Edward Arnold, Binnie Barnes, Monty Woolley, Isabel Jeans, E. E. Clive and Betty Grable are good in support, but none is given worthy material.

Production.—The fun is good when Jack Benny is left to his resources, when Eddie Anderson is left to his, and when the two get together, but it wilts when the others are drawn in, when song is insistent, and when, as in the climax, there are needless concessions to conventions, such as the introduction of ambitious but pointless spectacle. However, the bright outweighs the dull, and box-office representation is consolidated by the glamour of the cast.

Points of Appeal.—Light but bright basic theme, clever fooling by Jack Benny, all-star supporting team, lavish technical presentation, and good title.

"SUSANNAH OF THE MOUNTIES"

One of the most engaging portrayals she has ever undertaken is given by Shirley Temple in SUSANNAH OF THE MOUNTIES which 20th Century-Fox will Trade show on Tuesday, July 18, in the Century Theatre at 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m. The cast also includes Randolf Scott, Margaret Lockwood, J. Farrell MacDonald, Moroni Olsen, Victor Jory, and Lester Matthews

Monogram's "Action" Thrillers

FOUR TRADE SHOWS SET BY PATHE

A GROUP of four melodramatic Monogram attractions are to be Trade shown by Pathé during the third week in July. The stories of this latest quartet from Hollywood, states W. J. Gell, comprise in the main actionful and thrilling entertainment with a predominant appeal to all types of patrons.

Details of screening are as follows:—

July 18.—"Stunt Pilot," Cambridge, 3 p.m.

July 19.—"Wolf Call," Cambridge, 3 p.m.

July 20.—"Boys' Reformatory," Piccadilly, 3 p.m.

July 21.—"The Girl from Nowhere," Piccadilly, 3 p.m.

These subjects are indicative of the solid and permanent keystone of achievement which Monogram is building up. Twelve months ago they promised to deliver a diversified programme of 26 action, melodramatic and mystery subjects. The current programme has been completed as promised and the remaining attractions will be screened soon after the group now announced for Trade show. Of significant note is the fact that quality of production has increased with every film.

The lusty infant, Monogram, born two years ago, can now in a remarkably short space of time toe the line with its major brethren and shout to the world its success. Such is Monogram's progress born of determination, good will of exhibitors both on this side and America, and their aim to produce consistent box-office fare of undoubted high quality.

Second Tailspin Thriller

First picture down for Trade show is "Stunt Pilot," the second in the series of four Tailspin Tommy aerial thrillers, starring air ace John Trent as Tailspin Tommy, with Marjorie Reynolds and Milburn Stone.

The story concerns the murder of a famous stunt pilot during the production of a war film in which the stunt pilot and another airmen are to wage battle over the firing line. Several 'plane crashes are a thrilling feature of this film and the stunt sequence will, it is claimed, leave the audience gasping. In America, Monogram, who have secured the co-operation of a popular American air line for backgrounds in all Tailspin films, have arranged a tie-up with a number of newspapers who are daily publishing the Tailspin Tommy cartoon strip. A similar tie-up with a national newspaper in this country is being arranged, a fact that should interest all progressive showmen.

Movita-Carroll Teamed

Jack London's most thrilling story and recognised best seller, "Wolf Call," has been screened with Movita and John Carroll starring. The story, which has for its background the lovely Canadian forests and lakes, tells of a plan to rob the world of one of its rarest minerals, radium. The film, with the exception of interiors, was photographed in North-west Canada. In support is George Cleveland, Polly Ann Young (sister of Loretta), Pat O'Malley and Peter

Continued in next column

George Lynn. George Waggner directed both this film and "Stunt Pilot." Movita, who recently arrived in this country, is expected to attend the London Trade show.

Story of Reform School

Frankie Darro, best-known action star in Hollywood to-day, is featured in "Boys' Reformatory," a stirring story of delinquent boys who get sent up to a reform school until they reach the age of 21. The inside of the American reform school activities forms the theme of the picture which features Grant Withers, Lillian Elliott, Ben Welden and Frank Coghlan, Jun., who appear in support of Darro. Howard Bretherton directed the film, of which action is the keynote and which is said to hold the interest from start to finish.

Anne Nagel and Hull Again

Teamed together for Monogram's sparkling little comedy drama, "A Bride for Henry," produced on the previous programme, Anne Nagel and Warren Hull are back again in a strong melodramatic subject entitled "The Girl from Nowhere."

This story of a blackmailer who comes into the lives of a young couple and very nearly smashes their happiness is aimed at the feminine patron who will succumb to its poignancy and heart appeal. Also featured are Mayo Methot and Weldon Heyburn. Lambert Hillyer directed.

NAMES in the NEWS

K. H. GUSCOTT'S NEW DUTIES: FROM FILMS TO ICE CREAM: TRIO OF AWARDS FOR "WILF" SMITH

H. W. Barton, sales manager for G. B. Equipments, inspects the "Cinegram" Challenge Cup for the One Mile Walk which he won at the eighth annual meeting of the Gaumont British Sports Club held at Norbury, recently

Kenneth H. Guscott, manager at the Orpheus, Henleaze, Bristol, since the theatre opened early last year, has been appointed assistant to the director in charge, **Oliver J. Pugsley**, of the Globe, Lawrence Hill, and the Granada, Redfield, two theatres which are associated with the Orpheus. Mr. Guscott will continue to manage the Orpheus, but in future he will assist in the booking of films and in the supervision of the Globe and Granada.

Mr. Guscott has had some ten years' experience of the Trade and has wide experience on both the renting and exhibiting sides. He was at the Bristol branch of Ideal Films for some time, and he has been in charge of kinemas at Frome, Barnstaple, Portsmouth, Gosport and Swanage.

With a long experience of the Industry, on the sales side of Fox Universal and Warner Bros., **J. Ambrose Pickard** is now sales manager of Farm Ice Creamery, Ltd., an announcement regarding whose product appears on page 38. Many of his old friends on the film side met him in Blackpool during Conference Week and expressed interest in his new appointment, promising him support.

Columbia Manager's Success

Wilfred Smith, Midland manager for Columbia Pictures, was the recipient of numerous congratulatory messages upon the Birmingham branch's success in the Columbia international sales drive, European division. In addition to the branch winning first prize, "Wilf," has secured the suitably inscribed gold wrist watch, the premier award in the managing director's "Personal Achievement Campaign"—and the gold star which classifies him as the branch manager considered to have done the most consistent business throughout the past year.

"Wilf" Smith

"Wilf." regards the awards as "birthday" gifts, marking his first year as Midland manager for Columbia, for approximately twelve months ago he succeeded Harold Boodson on his transfer to Manchester. "Wilf." has been with Columbia in Birmingham for the past three years, prior to which he was for twelve years a popular member of the old Universal Pictures staff, and earlier still associated with Paramount in Birmingham.

This trio of successes was accompanied by another popular award, for "**Reg.**" **Davies**, who covers the Birmingham area for Columbia, was the recipient of a gold star as "the most consistent salesman of the year."

"Reg." needs no introduction to those engaged in the Trade in the Midlands, for, prior to joining Columbia about twelve months ago, he was associated with Pathé, and for many years before that with Gaumont-British Distributors and W. and F. Films Service.

As "Wilf." Smith freely acknowledges, without the able assistance of "Sid." Bays, who covers the Notts, Derby and Leicester territory, and J. Hill, who travels the Black Country, the Potteries and Shropshire, the Birmingham branch could not have won premier honours in the International Drive.

Changes in the East

More changes are reported on the Odeon circuit. **R. J. Fielding**, who has been at the Chingford house since last September, has changed places with **A. W. Street**, of the Kenning Hall, Clapton. Mr. Fielding has been with the circuit since early in 1937 and was previously occupied in Australia with the production of radio programmes and with films in the silent days.

Mr. Street has been in the Trade about 12 years, first at the New Theatre, Barton-on-Humber, then for four years at the Playhouse, Brigg (now closed), before moving to Clapton six and a half years ago. On leaving the Kenning Hall he was presented by the staff with a handsome fully equipped dressing-case.

His many friends in the Trade will be sorry to learn that **Jack R. Badcoe**, manager of A.B.C.'s Rex, Norbury, since January, 1937, and president of the Managers' Mutual Benefit Association, has been off duty for several weeks with a bad attack of blood poisoning. He is, however, now past the crisis and hopes to resume duty within a month.

Lieut.-Col. Sir Thomas Moore, M.P. for Ayr Burghs, has succeeded Sir Charles Malcolm Barclay-Harvey as a member of the governing body of the British Film Institute.

Frank West, manager at the Adelphi, Liverpool, has succeeded **F. Stultz** at the King's, Heswall. **H. Gandy** has filled the vacancy at the Adelphi.

Bert Williams, of the Derby, Scotland Road, Liverpool, has taken over the managership of the Burlington, Liverpool.

W. Dugunnell, assistant manager of the Gaumont, Camden Town, has taken over the management of the Embassy, Crawley, Sussex—one of the houses on the Shipman and King circuit. No new appointment has occurred at the Gaumont.

Local Newsreel Producer

C. W. Scott-Buccleuch, manager of A.B.C.'s Forum at Southampton, has compiled, with the co-operation of the newsreels, a film consisting of scenes of local events of national importance.

C. W. Scott-Buccleuch

The film, which has been presented to the Mayor of Southampton (Councillor A. H. Powdrill) for preservation in the municipal archives, is the first instalment of a series which Mr. Scott-Buccleuch intends to present to the town from time to time. It was formally handed over to the Mayor on the stage of the Forum the other night, after it had been shown.

Frank Simpson has left the Homer (Southan Morris Theatre), Liverpool, to rejoin Phil Hanmer at the Derby, Liverpool.

S. L. King, assistant manager of the Capitol, Edge Hill, Liverpool, has been appointed assistant manager of the Commodore (A.B.C.), Bootle, and will also fulfil duties as relief manager during the holiday months. His successor at the Capitol is **J. Neville Willis**, who was formerly at the Roscommon and Adelphi, Liverpool, and before that at the Wardona, Snodland, Kent.

Pat Walshaw, formerly of the Playhouse, Guildford, and Golders Green, is to succeed his brother, **L. V. Walshaw**, as manager of the Astoria, Folkestone. L. V., who has made many friends in Folkestone and whose showmanship has often been described in these columns, has been appointed manager of a large club in Hampshire.

All in a Few Lines

LICENCE EXTENSION FOR PLYMOUTH'S MIDNIGHT PREMIERE; KINEMA EMPLOYEE BOUND OVER

Plymouth Watch Committee have approved an extension of the licensing hours of the Royal Cinema from 11 p.m. to 2 a.m. on Friday, August 4, when the first in the West Midnight Film Première, organised by the Plymouth branch of the National Union of Journalists, will take place, in aid of the Union's Benevolent Funds.

The exhibition in Smethwick of "Son of Frankenstein" has been refused.

The Palace, Devizes, will close down on Monday for a fortnight, to allow for complete redecoration.

Manchester Scheme Vetoed

Manchester has refused to sanction the erection of a kinema in Bank Road, Crumpsall, on the ground that the land is zoned for residential purposes.

Warner's have arranged a Trade show of "Juarez" at the Plaza, Exeter, on Sunday, July 16, at 3 p.m.

John Lancaster (20), pit drawer, employed as a spare-time checker at the Empress, Burnley, charged with breaking and entering the kinema and stealing 1,000 cigarettes, 50 packets of chewing-gum and 6s. 6d. in money, was bound over for three years.

The balance of sums received from Sunday kinemas in Folkestone for the year ended March 31 last, amounting to £185, has been distributed.

At a meeting of Oldham (Lancs) Watch Committee last week the licence of the Empire Theatre was renewed, the licensee being congratulated by the chairman (Ald. Hanson) on the way it had been conducted during the past year.

A collection taken by W. Johns at the Odeon, Weston-super-Mare, in aid of the families of the *Thetis* victims realised £13 8s. 6d.

During discussion at Sheffield City Council this week on the plans for a £270,000 bus station to be built near the site of the new Odeon, a member suggested the provision of a news kinema.

A film-producing society has been formed at Weston-super-Mare, which is open to all interested in the work of film production.

Among plans recently passed under the town planning regulations in Ayrshire were those for the conversion of Old Abbey Church, Mauchline, into a picture house.

E. T. Bowles, of the Empire Cinema, is the honorary secretary of the Yarmouth Entertainments' Managers' Association, which, this season, is distributing attractive weekly charts for the convenience of holiday makers.

The Ritz, Bradford, the projection room of which was illustrated in a recent KINE. issue, is equipped with Western Electric Mirrophonic.

War-Time Pilots Entertained

War-time members of the R.F.C. visited the Windsor, Bearwood, Birmingham, to see "The Dawn Patrol." The party was welcomed by Alan Hewitson and the manager, G. Hunt.

Dean of Guild Court has given permission to P.C.T. to construct an A.R.P. shelter in the basement of the Picture House, Sauchiehall Street, Glasgow.

Redcar Corporation has accepted a tender of £10 for the demolition of the Arcadia Theatre.

HERBERT WILCOX "HUSTLES BACK" TO U.S.

"Nurse Cavell" Arrangements

After only forty-eight hours in England, Herbert Wilcox returned on Wednesday in last week to the States. During his short stay he concluded arrangements for the screening of his new film, "Nurse Edith Cavell," and for the production of Anna Neagle's next—a story based on the Jacobite '45 Rebellion.

He brought forward his sailing date at the urgent request of George J. Schaefer, head of RKO-Radio, who cabled that he had secured attractive advance playing dates for "Nurse Edith Cavell" in America along the entire Atlantic seaboard.

On his arrival in New York, Mr. Wilcox will finalise arrangements for the presentation of the film at these seaside dates and for the New York screening, expected at the Music Hall on August 10.

The West End première of "Nurse Cavell" is planned for the first week in September.

Jack Swinburne to Stage Radiolympia Show

Jack Swinburne, of the Gaumont-British Picture Corporation, has been appointed by the Radio Manufacturers' Association to be producer of variety at the Radiolympia Exhibition from August 23 to September 2. Mr. Swinburne will be responsible for four variety shows daily, which the B.B.C. will either televise or broadcast. On many days the shows will be both televised and broadcast.

As a setting for his variety performance Mr. Swinburne has devised an elaborate stage, which can be compared only with the famous "Hollywood Bowl" in California. There will be a 60-ft. revolving stage and a seating capacity in the theatre for an audience of over 3,000 people.

U.A. EUROPEAN CONVENTION

Pictures of United Artists' European Sales Convention held during last week-end in London. (1) The combined U.A. Convention and Conference, presided over by Douglas Fairbanks, E. T. Carr and George Archibald. (2) Luncheon, with Douglas Fairbanks in the chair. (3) Dinner, presided over by George Archibald and E. T. Carr, joint managing directors of United Artists Corporation, Ltd. (4) U.A.'s Continental European Conference, presided over by George Archibald, managing director of United Artists (Export), Ltd.

EDITED BY P. L. MANNOCK

TRICK PRODUCTION IN "THE THIEF"

W. C. Menzies to Take Charge

MODERN MIRACLES

Alexander Korda's Technicolor subject, "The Thief of Baghdad," starring Conrad Veidt, Sabu, June Duprez, John Justin and Rex Ingram, is now approaching the stage of the "miracles," performed by Conrad Veidt as Giafar, the magician.

For this work William Cameron Menzies is on his way from Hollywood to take charge of the trick shots and act as associate producer with Dr. Ludwig Berger, the director.

Menzies, who worked for Alexander Korda on "Things to Come," was art director on Douglas Fairbanks' "The Thief of Baghdad."

Among the "miracles" in "The Thief of Baghdad" is the transformation of a stony desert into the Enchanted City; the changing of Sabu, the Thief, into a dog; the dancing mechanical dolls, performed by a full corps de ballet; and the liberation of the miniature Djinn from a bottle and his enlargement to a figure 200 ft. high.

Lawrence Butler, special effects man for Alexander Korda Productions, has prepared the elaborate trick effects for the picture.

This week Michael Powell, director of the location scenes, is shooting the Baghdad harbour shots. Hundreds of native extras appear in the scenes where Giafar's ship sets sail for Basra.

Grafton's New Subject

TO STAR SOCIETY WOMAN

Following completion of "The Stars Look Down" Grafton Films will go into production with a film starring Adela Manton.

The script is now being prepared by Bernau, author of "The Garden of Eden"—famous West End play of 1937. Miss Manton in private life is the Hon. Mrs. Frederick F. McNaughton, wife of the tobacco magnate. Her first screen appearance was in Grafton's "I Killed the Count," in which she played a temperamental soprano.

"MEET MAXWELL ARCHER"

RKO-RADIO AT ROCK

"Meet Maxwell Archer" has been finally selected as the title for the new John Loder starring vehicle, which, now under production at the Rock Studios, was formerly known as "Archer Plus Twenty."

Prominent rôles in this production are acted by Leueen MacGrath, who is making her debut as a leading lady, Marta La Barr, Athole Stewart, Peter Halliwell Hobbes, George Murphy, and Syd Crossley.

Among the important interior settings which form the background for much of the action are a large modern hotel, an office at Scotland Yard and Maxwell Archer's apartment, and the filming of most of these scenes has been completed.

"Meet Maxwell Archer" is being directed by John Paddy Carstairs and produced by William Sistrom.

ZAMPI STARTS

"Duggie" Wakefield's Dual Characterisation

Character-developing scenes of "Duggie" Wakefield were shot on Wednesday in his new comedy-drama for Paramount, "Live and Let Live," at Sound City.

Mario Zampi, who is directing and producing, guided a crowd of about 80 extras representing English, French, Belgian and American soldiers through battlefield incidents which actually belong to the closing stages of the film.

"Duggie" plays a dual rôle in "Live and Let Live"; his main characterisation being as Sam Gates, the simple village youth, who goes to the war and returns a hero, and a German officer in the Intelligence Service who happens to be almost his double.

Grand National at Capacity

"MRS. PYM" STARTS

"Mrs. Pym of Scotland Yard," from Nigel Morland's best seller, started this week at Highbury. This is Hurley Productions first picture and the initial sequence took place in the Chief Commissioner's office at Scotland Yard with Robert English and Mary Clare, who portrayed Mrs. Pym, with Fred Elles directing.

"Sons of the Sea," which is away on location at Dartmouth, shooting in Dufaycolor, will follow the Mrs. Pym story on the floor at Highbury. At Twickenham excellent progress is being maintained on "Stars Look Down."

Carol Reed is ahead of schedule on "The Stars Look Down," which he is directing for Grand National on the Twickenham floor.

Crowds at Twickenham

Two hundred extras were sent to the costumiers, where they were personally fitted with clothes actually bought by Grafton Films whilst on location in West Cumberland. The clothes were all genuine miners' apparel which had been worn in the mines some time or another. The women and children taking part in the picture were all instructed to wear the clothes in which they appeared at the audition, and were given shawls and clogs.

These people will be used to dress what will be, when completed, one of the biggest single motion picture sets ever built in Britain. It will consist of a complete pithead with winding gear, cages, machine sheds, offices and a tub ramp. The whole is to be built at Sound City, will cover over 300 sq. yds., and take six weeks to build.

Nancy Price, Edward Rigby and Michael Redgrave were drenched last week on the studio lot, when rainstorm scenes lasted two days.

More to Come

Future productions include the Will Hay picture, "Up Narkover," "Her Alibi," with Eric Von Stroheim and Michael Redgrave and Margaret Lockwood, and "Newmarket Heath" from an original script by A. P Herbert.

BUTCHER SHORTS FOR NEW YORK FAIR

Two subjects, "West of Land's End" and "Quivers and Quavers," are being sent to New York for exhibition in the British Pavilion of the New York World's Fair.

The first is an interesting picture of the Scilly Islands and the latter shows fascinating studies of vibration and sound waves.

EALING'S NEXT

"Farewell to Yesterday"

All last week at Ealing Bob Stevenson was shooting in and around a composite set representing the stage, backstage, auditorium, entrance and bar of a small repertory theatre on a seaside pier, on which a great deal of the action of the story of "Farewell to Yesterday" takes place.

Clive Brook and Anna Lee star in this screen version of Robert Morley's play, "Goodness, How Sad."

It is interesting to note that engaged on this picture are three men who worked on "Woman to Woman," one of the first of Britain's international successes. They are Clive Brook, the star; Michael Balcon, the producer, who occupied the same position 17 years ago; and Harry Hand, then a cheerful young "Sparks," but who to-day is a production manager.

"SHADOWED EYES" COMPLETES

The George Smith-Savoy Films joint production of "Shadowed Eyes" for Radio release, completed on Saturday, after a lucky break with the weather for the exteriors.

Last Wednesday I dropped in to watch MacLean Rogers working on the hospital fête sequence with Patricia Hilliard and Major Lloyd George's daughter, Dorothy Calve and Ruby Miller.

During the afternoon Major Lloyd George told me he intends to continue with production. His next film deals with the murder of a Nazi spy. The action is set on an Atlantic liner on the way to New York, carrying the usual varied complement of passengers.

Harold Huth making his debut as a director, goes over the script of ON GUARD IN THE MEDITERRANEAN (Associated British), with Walter Rilla, Robert Newton and Kim Peacock

Tense Maritime Drama in "On Guard"

D. MACDONALD AT W.B.-F.N.

"THE MIDAS TOUCH" AT TEDDINGTON

A new subject, "The Midas Touch," took the floor at Teddington for W.B.-F.N. this week, with David Macdonald directing. Cast already signed includes Barry K. Barnes, Judy Kelly.

The story deals with a Welshman who escapes from local superstition and becomes a millionaire only to fall back into his old childhood fears. The subject is strong drama with a surprise twist as the climax.

It is the fourth successive picture in which Macdonald has directed Barnes.

ANNA NEAGLE

In a Story of the '45

The next English vehicle for Anna Neagle, who has just completed her "Nurse Cavell" role in Hollywood, will be a story based on the Jacobite rebellion of '45, exteriors for which will be filmed in Scotland and interiors at Denham. Production will start early in September.

The story presents Anna Neagle as a Scotswoman, and brings in the battle of Culloden, and will treat with historical accuracy the episode of the escape of Bonnie Prince Charlie, aided by Flora Macdonald.

SIDNEY HARRISON'S NEW PLANS

Sidney Harrison, one of the founder directors of Aldwych Films and joint producer of "An Englishman's Home," now in course of production at Denham Studios, announces his resignation from the board of directors of the company. Within the next few days he will give details of his new production plans.

CROWD SCENES AT ELSTREE

Lupino Comedy Ends

Harold Huth has been busy on big crowd scenes for "On Guard in the Mediterranean" on sets representing the decks and saloons of a passenger liner which has been trapped in the path of escaping poison gas.

Dramatic scenes show the reactions of the passengers and the anti-gas preparations which they make. The children are evacuated by seaplanes from the ship, but there are not enough planes at hand with which to rescue the men and women passengers.

Penelope Dudley Ward is a French naval commander's wife travelling home on the liner to Toulon with her son, who hears that her husband's ship is making a dash through the gas to save the passengers.

Walter Rilla, Robert Newton, Kim Peacock, Henry Oscar, Martine Walker, and Clifford McLaglen head the cast of this new film, and Phil Tannura is photographing.

"The House of the Arrow"

Good progress is being made on "The House of the Arrow" set. Inspector Hanaud, played by Keneth Kent, has already unmasked the murderer of Madame Harlowe in this A. E. W. Mason thriller.

Diana Churchill, Belle Chrystall, Peter Murray Hill, Louise Hampton, Clifford Evans and Catherine Lacey head the cast, while Harold French is directing, and Walter Harvey photographing.

Bentley Completes

Thomas Bentley has completed shooting on "You're Lucky to Me," the Associated British musical-comedy film, which stars Stanley Lupino.

With this new film Stanley Lupino celebrates his tenth year of filming at Elstree. He made his film debut with B.I.P. in 1929 in "Love Lies," in a crowd scene of which his daughter Ida also faced the cameras for the first time.

In "You're Lucky to Me" Stanley is supported by Phyllis Brooks, Barbara Blair, Antoinette Cellier, and David Hutcheson.

King's Progress

On "Chinese Bungalow"

George King has made excellent progress with "The Chinese Bungalow" at Beaconsfield and, supported by his co-producer wife, Odette King, expects to complete interiors by Saturday. The unit then moves to a location on the Thames near Shepperton for exteriors.

During the past week, director King has moved apace, working on as many as four sets a day. These have included Sing's garden-house, featuring love scenes between his ex-cabaret girl-wife Sadie (Kay Walsh) and Harold Marquess (Wallace Douglas); the meeting of Charlotte (Jane Baxter) and Sing in her cabin aboard a liner at Singapore; picturesque shots in Harold's plantation and his death-bed scene; and shots in Sadie's and Charlotte's bedrooms and the Lacquer Room.

One of the most dramatic scenes in the can to date is that where Lukas suspects Wallace Douglas of being his wife's lover and presents him with a Siamese cat whose claws have been impregnated with poison. James Woodburn is an addition to the cast as the doctor.

Attractive love scenes have been turned in by Robert Douglas and Jane Baxter.

Two G. & S. Subjects in Work

A reproduction of a Newcastle Sunday market scene became the principal background for scenes in the G. and S. film, "The Night of the Fire" at Denham this week.

Altogether thirty stalls were procured—over a hundred extras took part in these scenes which looked just like the Caledonian market, as somebody remarked.

Against this market background, Romney Brent and Mary Clare acted scenes under Brian Desmond Hurst's direction. Brent in a blue jersey, corduroy trousers, and quite unrecognisable in a beard; Miss Clare wearing a bundle of rags and mop of disorderly dirty grey hair.

Arsenal Captain's Debut

Manager George Allison and members of the Arsenal team began work on "The Arsenal Stadium Mystery" at Denham on a set representing the players' changing room. Here, in this set, the players made their debut as film actors. Captain Eddie Hapgood was the first to face the camera—and he had to do it upside-down. In the course of his being up he does a few hand-springs and then stands on his head. While he is in this position trainer Tom Whittaker walks in. To add humour to the scene, director Thorold Dickinson had the camera turned upside down so that he could photograph Whittaker from Hapgood's angle.

Next to face the camera were Bastin and Drake. Both acquitted themselves like veteran film stars, and later the whole team moved to a set representing the auditorium of a newsreel theatre, where they watched a newsreel dealing with their forthcoming match at Highbury with an amateur team—the Trojans.

ENEMY INVADERS

"An Englishman's Home"

Enemy invaders, with whom the story of "An Englishman's Home," is mainly concerned, reached Denmark this week.

An aerial invasion of Britain, with enemy troops descending on London by parachute, is the big idea behind the film which Albert de Courville is directing.

Wearing grey-blue uniforms, steel helmets, and armed with rifles, a party of these invaders marched last week into Edmund Gwenn's home and proceeded to bully Desmond Tester, arrest Edmund Gwenn, and terrorise Mary Maguire.

Standing by, helpless to do anything, is Paul von Hernried, who has been forced by his own countrymen to betray his English friends and secretly to use their house for transmitting radio messages to guide the invading aircraft.

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UNITED ARTISTS OFFERINGS

Among the outstanding subjects in United Artists current programme, the following films are listed for early presentation: (1) *Jascha Heifetz, world-famous violinist, in the Samuel Goldwyn production THEY SHALL HAVE MUSIC.* (2) *Mary Morris and John Justin in Alexander Korda's Technicolor film THE THIEF OF BAGHDAD.* (3) *Gary Cooper and David Niven in Goldwyn's production THE REAL GLORY.* (4) *Mavis Villiers, Mark Lester, Edmund Gwenn and Mary Macguire in AN ENGLISHMAN'S HOME (Aldwych Films).* (5) *Louis Hayward, Warren William and Walter Kingsford in THE MAN IN THE IRON MASK (Edward Small).* (6) *Richard Carlson and Ann Sheridan in Walter Wanger's WINTER CARNIVAL*

British Studio News—Continued from page 31

MAGINOT LINE AT DENHAM

Thrilling Scenes for "Ten Days in Paris"

HUNDREDS of extras were called to represent French "poilus" for the night shooting on the thrilling Maginot line scenes in the new Irving Asher production—"Ten Days in Paris."

These scenes are being taken on location behind Denham Studios, and realistic fortifications have been built with gun turrets and secret entrances, which will be the background to a sinister invasion of foreign agents who seek to penetrate this closely guarded area.

Rex Harrison, a young Englishman mistakenly identified as a foreign spy, and Karen Verne endeavour to prevent a munition train which is carrying a time bomb from penetrating the line.

Irving Asher, the producer, and Tim Whelan, the director, are making a film which is full of thrills and suspense, as well as humour.

Irving Asher is in daily receipt of innumerable letters from juvenile "bad men" following the publication of his search for English prototypes of the "Dead End Kids" for his next picture, "What Immortal Hand?" These letters have come in from all parts of England and are, in many cases, written by enterprising boys who live in slum areas who have already organised their own "gangs."

In order to get the children he requires, Irving Asher will solicit the aid of a vicar who runs a famous East End mission. The film, which deals with the lives of five slum children, all of whom attain either fame or notoriety, calls for four boys and one girl.

Spectacular Finale for "Discoveries"

CARROLL LEVIS IN GRAND NATIONAL SUBJECT

The finale scene of "Discoveries," starring radio star Carroll Levis, which has just been shot at Highbury Studios for Grand National Pictures, is a most spectacular sequence designed to symbolise the Spirit of Empire.

Some 500 men wearing the uniforms of every branch of the services throughout the Empire were grouped into a colourful tableau. Scarlet-coated "Mounties" side-by-side with tall bearded Sikhs in their picturesque dress and massive turbans, against a background of scarlet coats interspersed with Scottish clansmen and South African horsemen. Glengarries and white pith hats, turbans and busbies, slouch hats and waving plumes. Masses of scarlet coats in close formation as a background; broad dusky faces of soldiers from British Nigeria showing startlingly above the scarlet tunics at the base of the tableau. Men in Anzac uniform, flanked by sailors in Service blue. High overhead, at the apex of the huge mass of colour, a number of airmen in their quiet blue dress claim recognition. The effect is a brilliant example of colour grouping.

Down from the base of the main tableau in the distance comes the tiny figure of Glyn Davis as a middy. Through the long lines of sailors rigidly at attention, and as he approaches his voice comes clear and challenging. He sings his song, "There Will Always be an England." The masses of colour, the words of the song, the significance of the occasion make a deep impression on all who are listening. Nearer and nearer he marches, and now as the words come clearer all ranks take up the refrain and the words roll out with sonorous power as the little figure approaches. The words roll round and round the studio to finish in a silence that can almost be felt.

"FOUR JUST MEN" IN AUSTRALIA

Favourable Reports

The enthusiasm with which Australian exhibitors regard the recent presentation of the Capad-Balcon production, "The Four Just Men," is shown in the following cable received by Ben Henry, of A.B.F.D.

"Just Trade shown 'Four Just Men' had astounding reception. Exhibitors unhesitatingly stated greatest film ever out of England. Unanimous opinion this is tremendous box-office clean-up."

It is confidently expected that similar enthusiasm will be given to this Ealing film at its première, which has now been definitely fixed to take place at the Gaumont, Haymarket, commencing July 23.

A CORRECTION

British Consolidated Pictures

The statement made in the KINE. of June 29 that British Consolidated Pictures, Ltd., are associated with Liberty Films and Anglo-French Films is corrected by G. Aird Whyte, a director of the first-named company, who states that British Consolidated has no connection with either of the companies named.

The other directors of British Consolidated, which is now producing "Sons of the Sea," are K. C. Alexander and Maurice Selvey.

Joseph Cunningham or, as he was also known, Harrington, who collapsed while playing a barrel organ in the London streets, was formerly well known in kinema circles.

"SHADOWED EYES"

Basil Sydney, Patricia Hilliard and Stewart Rome in the Savoy production SHADOWED EYES, for which Major Lloyd George and George Smith are co-producers

Kodak's Decisive Win in "Kine" Cup Match

CRICKET SEMI-FINAL ON JULY 30

THE match between Granada, North Cheam, and Kodak, which took place on Sunday, resulted in an overwhelming win for Kodak. The result was as follows: GRANADA, NORTH CHEAM, 68, KODAK, 235 for 9.

Scorers for the Granada, North Cheam, were: Bruin, 2; Dalton, 4; Brooks, 29; Riddell, 0; Bell, 18, Oastler, 1; Hutchins, 0; Groves, 2; Watson, 0; Osborne, 1; Castleton, 1.

The batting record of the Kodak team is: Leering, 81; Killick, 8; Landon, 15; Jackson, 0; Frampton, 31; Power, 27; Coe, 19; Robertson, 23; Webb, 11 (not out); Kemp, 8; Harris did not bat.

The Holders' Team

The following have been selected to represent Western Electric, the trophy holders, in the KINE. Cricket Cup semi-final match with Denham and Pinewood Studios, which will be played at Datchet on Sunday, July 30: E. C. Watkins (captain), F. W. Wort, W. Palmer, E. Harrison, E. Wallace, G. W. O'Dell, A. M. Smith, F. W. Galpin, R. Macrow, J. McQuillan, A. A. Tew, and H. Wheddon.

DERBY HALLS CHANGE HANDS

Alveston and Allerton

Two 650-seater kinemas in Derby, the Alvaston and the Allerton, have been acquired by Coliseum (Derby), Ltd., proprietary company of the Coliseum in London Road. The houses are to be reconditioned and renamed the Rex and the Broadway respectively.

At Derby Borough Transfer Sessions on Thursday the magistrates sanctioned the transfers of the music licences of the two kinemas from Tom William Swift to Herbert Victor Goodson, of the Coliseum.

CLERGY DISCUSS RELIGIOUS FILMS

Bishop's Doubts on Church Production Scheme

The whole of one afternoon session at the Winchester Diocesan Conference was devoted to a discussion on the Church and the Kinema.

The discussion arose on the following resolution: "That this conference, recognising the great possibilities of the kinematograph film as a means of Christian education, both for adults and children, is of opinion that the time has fully come for the Church to consider the desirability of its producing religious films of first-rate quality, and in the meantime of making a wider and more systematic use of such suitable ones as are at present available for teaching purposes."

Enormous Cost

In winding up the debate, the Bishop of Winchester admitted that the influence of the kinema was very great indeed, but, he said, some were doubtful whether the Church could produce films of first-rate quality, but nothing less would do. Even supposing they could produce first-rate films the cost would be enormous, and would the Church be justified in trying to raise a quarter of a million pounds in view of so many other pressing claims? He had laid it down that his permission must be obtained before any film was exhibited in church, and he had given permission in certain cases.

Religious Subjects

"I still dread," said the Bishop, "to see some of the great film companies, who produce ordinary films, producing a film which presented the figure of our Lord upon the screen. Therefore, whatever views we may hold about using the kinema for religious purposes, I hope local authorities and others will refuse to give permission for the public exhibition of the figure of our Lord in any kinema performance in a public kinema."

Showing Next Week in London

Astoria.—"Let Freedom Ring" (M-G-M) and "King of Chinatown" (Paramount).

Carlton.—"Man About Town" (Paramount).

Curzon.—"Beethoven" (United Curzon Corp.).

Davis, Croydon.—"What a Woman" (Columbia) and "Stolen Life" (Paramount).

Dominion.—"Jesse James" (20th-Fox) and "I Killed the Count" (Grand National).

Empire.—"Serenade" (M-G-M).

Gaumont.—"The Hound of the Baskervilles" and "The Jones Family in Hollywood" (20th-Fox).

Leicester Square.—"The Sun Never Sets" (G.F.D.).

London Pavilion.—"Captain Fury" (U.A.) and "Trapped in the Sky" (Columbia).

Marble Arch Pavilion.—"The Four Feathers" (U.A.).

Metropole.—"Let Freedom Ring" (M-G-M) and "King of Chinatown" (Paramount).

New Gallery.—"The Modern Miracle" (20th-Fox) and "Man's Heritage" (G.F.D.).

New Victoria.—"Jesse James" (20th-Fox) and "I Killed the Count" (Grand National).

Odeon.—"Q Planes" (Columbia).

Paramount.—"Woman Doctor" (British Lion) and "Night-Club Hostess" (Paramount).

Paris.—"Hotel du Nord" (United Curzon Corp.); Tues.: "Hostages" (United Curzon Corp.).

Plaza.—"Undercover Doctor" (Paramount).

Regal.—"Man of Conquest" and "My Wife's Relatives" (British Lion).

Ritz.—"Good-bye, Mr. Chips" (M-G-M).

Stoll.—"Midnight" (Paramount) and "Tailspin" (20th-Fox).

Tivoli.—"Love Affair" (RKO-Radio) and "Trouble Brewing" (A.B.F.D.).

Warner.—"Confessions of a Nazi Spy" (First National).

20th-FOX SCHEDULES A QUARTET

Henie and Power Teamed Again

IN her next vehicle for 20th Century-Fox, "Second Fiddle," in which she stars with Tyrone Power, Sonja Henie will perform with a skating partner before the camera for the first time in films.

Stewart Reburn, sensational young skater who appeared with Miss Henie on her last professional tour through the United States and Canada, has been signed as her ice partner for "Second Fiddle." The two will perform both a rumba and tango on ice in the picture, in addition to the other and more normal skating routines.

Lyle Talbot is to play an important rôle, and others in major parts include Rudy Vallee, Edna Mae Oliver and Mary Healy.

Irving Berlin has written the musical score of "Second Fiddle," which includes six original numbers.

"Ragtime Band" Successor

Arrangements have been completed by Darryl F. Zanuck, production chief of 20th Century-Fox, for Irving Berlin to contribute a successor to the record-breaking "Alexander's Ragtime Band."

The new picture will be titled "Say It With Music" and is to be an entirely new type of musical cavalcade, in which twenty-five of Berlin's song hits, not used in "Alexander's Ragtime Band," will be featured.

Details regarding the cast and production will be announced later.

Jane Withers' Next

Originally purchased as a vehicle for both Will Rogers and Jane Withers, Barry Benefield's novel, "The Chicken Wagon Family," will be made as a solo starring picture for Jane, it is announced by executive producer Sol M. Wurtzel, who started production recently.

The story concerns the adventures of an amiable, irresponsible Louisianian who travels about the South with his wife and their two daughters in a mule-drawn covered wagon, selling trinkets or exchanging them for chickens which in turn are exchanged for cash. When the family goes to New York its troubles begin.

Stuart Erwin, Gloria Stuart, Douglas Fowley, June Gale and Raymond Walburn have been cast for "It Could Happen to You," the story of which revolves around a man accused of murder on circumstantial evidence.

Alfred Werker is to direct the production, which was scripted by Allen Rivkin.

Discovery's New Break

Linda Darnell, Darryl F. Zanuck's new discovery, has been cast to play the important rôle of Mary Reall in the forthcoming Technicolor production of "Drums Along the Mohawk."

Linda Darnell was brought recently from Dallas and placed under contract to 20th Century-Fox. She was chosen to play the leading feminine rôle in "Elsa Maxwell's Hotel For Women."

She now joins the imposing cast of "Drums Along the Mohawk," which already contains such names as Claudette Colbert, Henry Fonda, Edna May Oliver, John Carradine and Arthur Shields. The picture will start production shortly under the direction of John Ford.

TWO KINEMAS IN ONE

Leeds Scheme Approved

Twin kinemas are provided for in a scheme which has been approved by the Leeds Watch Committee. The plans relate to the site at present occupied by the Western Pavilion, Florence Street, Harehills, Leeds, which dates back to pre-war years and was originally described as the Harehills News Cinema.

The intention of Leeds Entertainments, Ltd., of which G. B. Sykes is managing director, and who also control the Western, Armley, is to demolish the present structure, and in its place, utilising also additional adjacent land, erect twin kinemas, which will be under one roof, but each taking the form of a separate, self-contained unit with accommodation for 1,000 persons in each.

Kitty McShane, star of OLD MOTHER RILEY M.P. (Butchers), poses to artist Pat Ludlow in a crinoline frock designed by herself

DEVIZES SECURES S.O.

Militia Camp Affects Justices' Decision

A. A. PILKINGTON'S SUCCESS

CHANGED circumstances in the town induced the Devizes magistrates to reverse a former decision in regard to Sunday opening. A. A. Pilkington, who owns both the kinemas in Devizes, the Regal and the Palace, applied in April last for a Sunday music licence for the former, a new house which he had just erected. The application was unsuccessful, but last week when he made a similar application in respect of the Palace the magistrates gave their consent.

The General Purposes Committee of the Wilts County Council, the body responsible for kinematograph licences in the county, had already given permission for the house to show films on Sundays from 8 to 10.30 p.m., and the application to the local Bench was for a music licence for the house.

The change in the attitude of the justices is due to the establishment of a large militia camp in the neighbourhood. A letter had been received from the Officer Commanding the depot of the Wilts Regiment expressing the opinion that it was desirable that a kinema should be open on Sundays. The application was also supported by prominent residents, and the police stated that they had no objection.

It was agreed that the time of opening should be 7.45, half an hour before the start of the programme

DONCASTER'S NEW KINEMA

Rapid progress is now being made in the erection of the Don Cinema, Doncaster, and it is anticipated that it will be ready for opening for August Bank Holiday. J. R. Hebditch is chairman and managing director, a position he holds with the parent company, Ritz (Doncaster), Ltd.

Sheffield Wants Television

COUNCIL TO APPROACH B.B.C. AUTHORITIES

Coun. F. Lloyd, a Sheffield kinema director, at a meeting of the Sheffield City Council this week, obtained approval of his motion in favour of television for Sheffield. There was no opposition.

The motion was to support the view that Sheffield should as soon as possible be included in the area covered by television service, that the seven local M.P.s, the Postmaster-General, and the B.B.C. be sent copies of the resolution also that the University Council, the Cutlers' Company and the Chamber of Commerce be invited to give their support.

Coun. Lloyd said he was satisfied that the long and difficult period of experimental work on television had reached the stage when television had become a practical proposition.

They must realise that television was an expensive thing. Sheffield and other parts of the country could not be served equally with London, but television was such an added benefit that he would be prepared to consider a contribution by the city towards the cost of a transmitting station.

SOUTHEND LICENCE TRANSFERS

Southend licensing magistrates have granted a transfer of the music, singing and dancing licences of the Coliseum and Plaza kinemas from Cohen and Rafer, and the similar licence in respect of the Corona from Mistlin Bros. to Layton and Levey.

The music, singing and dancing licence of the Regal, Southend, has been transferred from P. Elliman to Gerald Curran.

U.A. Convention Continued from page 21

New Producers for U.A.

the enormously successful best-seller, "Two Years Before the Mast," of which no fewer than 1,320,000 copies of the book have been sold.

The film will be made on spectacular lines, recapturing for the screen the adventure and excitement of life at sea aboard the old square-riggers, when in 1834 Richard Henry Dana sailed from Boston around Cape Horn, up the Pacific to California and back. Thrilling screen material abounds in the story, which tells of storms, mutiny, and adventures in the tropics.

One of the most daring and desperate characters in American history is the central figure of "Quantrill, the Raider," which tells of the desperado, who set himself up as a guerilla chief in Missouri and Kansas about the time of the Civil War.

The adventures of another character taken from American history provides the inspiration for "Kit Carson, Avenger," which depicts the colourful career of one of America's most colourful frontier heroes, whose espionage and secret service work among the Apaches provides a thrilling and exciting theme.

"South of Pago Pago" is a spectacular love drama played against the background of a lonely South Sea Island, climaxed by the eruption of a great volcano, equalling in thrills the storm effects of "The Hurricane."

The initial announcement by Mr. Small of his intention of filming the life story of Rudolph Valentino, the greatest idol the screen has ever known, brought more than 5,000 letters from fans and exhibitors.

Under the title of "Valentino," the picture will tell the whole story of the famous star, from his humble beginnings as a dancer in a New York night-club to his years as an extra, his marriage, his sensational career on the screen, and his tragic death.

"Food of the Gods" is the tentative title of the last subject on Mr. Small's programme, based on the book by H. G. Wells, which for thirty-five years has enthralled readers. It tells of the modern Frankenstein, who discovers the secret of breeding a race of giants, but soon finds that his creations have become powers of evil.

Hal Roach's New Product

Emboldened by the success of "Captain Fury," his first "straight" picture in nearly twenty-five years as a producer, Mr. Roach has scheduled for production in the coming season three dramatic story properties, in addition to two comedy features and four Laurel and Hardy four-reelers.

Mr. Roach will himself direct "The Housekeeper's Daughter," a comedy drama, with Joan Bennett and Adolphe Menjou co-starring, supported by Peggy Wood. Miss Bennett plays the daughter of a boarding-house proprietress, with whom all the guests fall in love, with exciting as well as hilarious series of events.

The second subject, based on the successful novel and stage play, "Of Mice and Men," will be directed by Lewis Milestone. It unfolds the amazing story of Lennie and George, the one a dull-witted giant, the other, a friend, who has assumed his care. Lennie's enormous strength gains a livelihood for the two itinerant farm workers, but his warped brain proves their undoing when, in a moment of panic, he strangles the voluptuous wife of the rancher for whom they are working.

From strong drama Mr. Roach turns to light comedy, with a story by the author of the "Topper" series entitled "Turnabout," which incorporates the new and ingenious idea which has husband and wife changing sexes and places. This is planned on hilarious comedy lines and shows the complications that ensue from the swapping of their physical characteristics and the discovery by the husband that being a wife is not exactly the sinecure he had thought, is worked out in the most amusing fashion.

Romance and adventure sail the seven seas in "Captain Caution," adapted from the book by Kenneth Roberts, author of "North West Passage," which races at a breathless pace through the gangsters, smugglers and dishonest politicians that thronged England and France in the early part of last century.

"1,000,000 B.C." is scheduled as one of the most ambitious productions ever projected, setting out the progress of man since the beginning of the world through the life story of two families. Lewis Tallhurst, responsible for the effects in "The Good Earth," has been signed to head the Roach Studios' special effects department.

The first of the Laurel and Hardy series of four-reelers is "A Chump at Oxford," which will retail the adventures of the pair in search of culture.

Fairbanks Producing

Douglas Fairbanks has in preparation "The Californian," a large-scale romantic drama, describing the colourful career of Lola Montez—dancer, adventuress and mistress of royalty.

New U.A. Producers

Contributing to the U.A. programme for the first time in the coming year will be three new production units. From Hollywood, Sol Lesser will present an Ernst Lubitsch production, "Our Town," adapted from the Pulitzer Prize Play of 1938, by Thornton Wilder, brilliant author of "The Bridge of San Luis Rey." "Our Town" mirrors the simple charm of life through the years between 1901 and 1913.

David L. Loew will contribute one production, the screen version of a famous play.

The third unit is Aldwych Productions, now producing "An Englishman's Home," a vivid and modernised version of Guy du Maurier's famous pre-war play. Edmund Gwenn, Mary Maguire, Geoffrey Toone, Paul von Hernried, Richard Ainley, Mark Lester and Kathleen Harrison are the principal players. Albert de Courville is directing.

The film shows how the invasion of England is carried out by attack from the air by thousands of bombing, fighting and troop-carrying 'planes. Adding to the drama of these scenes, the whole machinery of London's defence system will be shown in action. The subject is of red-hot topicality.

Technicolor Shorts

Last year U.A. introduced to exhibitors the brilliantly produced series of World Windows Technicolor short subjects of travel and interest, which were immediately established as outstanding programme attractions.

Owing to their enormous popularity and in response to hundreds of inquiries, U.A. announces a second series of World Windows, also in Technicolor, which are now in production. Included in this series will be a specially prepared two reeler on India, with the possibility of a second of the same length dealing with other parts of the Far East.

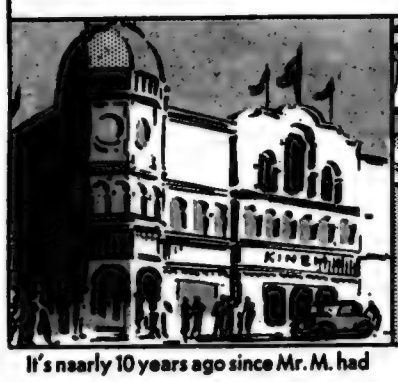
Arrangements have also been made by U.A. to reissue many of the famous Walt Disney Mickey Mouse and Silly Symphony cartoons, including the famous Academy Award prizewinners.

"NAZI SPY" IN FOURTH WEEK

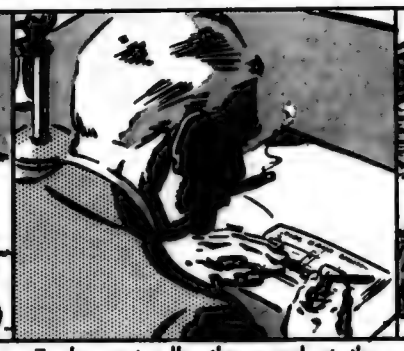
First National's outstanding production, "Confessions of a Nazi Spy," continues its record-breaking run at the Warner Theatre, where it entered its fourth week on Friday.

D. G. Griffiths, First National's managing director, declares that no picture in the history of First National has achieved such an instantaneous and overwhelming success as "Confessions of a Nazi Spy." "It is," he says, "the talk of the country, and wherever one goes one hears it discussed."

POUNDS, SHILLINGS...and SENSE



It's nearly 10 years ago since Mr. M. had "talkies" installed in his 1,200-seater "Regent"—people still remember the gala opening.



To-day, naturally, the sound at the "Regent" is no longer the "talk of the town"... running costs are somewhat high... and there is that £2. 10. 0. a week service charge too.

It was a chance visit to a West End cinema with its new RCA High Fidelity Sound that first gave Mr. M. furiously to think. Next day the RCA representative kept an appointment—

And explained to Mr. M. that to instal the latest RCA High Fidelity would only cost him a few extra shillings per week; moreover, before long he would actually be SAVING £1. 17. 0. each week on his present outlay. Here is how he worked it out:—

OLD EQUIPMENT		HIGH FIDELITY	
Weekly Service charge	£2. 10. 0	Weekly payments over five years	£2. 9. 0
Average weekly cost of spares	10. 6	Weekly service charge (including spares) ...	£1. 10. 6
Estimated extra running cost over new type equipment	7. 0		£3. 19. 6
	£3. 7. 6		

N.B.:—Therefore the additional weekly cost of new equipment is only 12/-, while at the end of the 5-year payment period there would be an actual saving of £1. 17. 0. per week.

IF you would be interested to know what it would cost to instal RCA High Fidelity in your theatre—please fill in this coupon and we will arrange to provide you with an estimate (of course without obligation) for a complete, modern and brand new equipment.

Cinema..... *Address*.....

Seating..... *Present equipment*.....

Present weekly service charge..... *Average weekly cost of spares (if any)*.....

Cost of electricity per unit..... *Total weekly running time*.....

Signature.....(K)

The trend to-day is RCA

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THE TRADE'S ENCYCLOPAEDIA

The huge fine-pitch ring spur gears used in the Kodak projectors at the World's Fair are the largest gears of this type ever made. Each has 1440 teeth. Kodachrome colour slides, each mounted on a toothed die-casting, are bolted to these "drum" gears—96 slides to each drum. A further illustration appears on page 39.

GIANT PROJECTORS AT THE WORLD'S FAIR

Over a Ton Weight Each

MAGNIFICATION OVER A MILLION

INTERESTING particulars are to hand from America regarding the eleven giant projectors, weighing over a ton each, by which Kodachrome transparencies of 35-mm. size were projected on to screens 22 ft. by 17 ft., in Kodak's Hall of Colour at the World's Fair in New York.

Apart from the magnification, which in the case of the 35-mm. pictures was 50,000 times, and—where parts of 16-mm. Cine-Kodak frames were employed—1,200,000 times, some of the pictures shown had great topical interest as having been taken from a colour motion picture of the King and Queen's visit to Canada.

Colour Panoramas

The screen upon which the pictures were projected is semi-circular and the longest in the world, being 187 ft. from end to end. Eleven huge vertical pictures can be projected side by side, and so exact is the registration of the giant projectors used that the eleven pictures can form a single luminous colour panorama of great beauty. Two of the most striking panoramas are those of Loch Lomond, and of the Giant's Causeway in Ireland, in the British section. Brixham Harbour and the Brighton and Hove beachline from off-shore are two more triumphs of panoramic colour craft. The subjects shown change every few seconds—one great panorama or group of colour scenes dissolving into the next in a continuous flow of glowing colour.

The Projection Apparatus

Mechanically, the secret of the show is in the battery of giant twin projectors used—which were designed by Kodak scientists and engineers and are unique in optical history. Each of the eleven weighs over a ton.

As each colour transparency comes into position in the projector it is registered in place to an accuracy of plus or minus 1/10,000 in. This is a degree of registration never before attained in projection equipment. The system operates so that, even while the transparency is in motion in the projector gate, its enlarged image is held rock-steady on the screen.

Employed in the Kodak projectors are immense fine-pitch precision ring spur gears. Each gear is 45 in. in diameter and carries 1,440 teeth. On these drum gears are bolted glass-mounted "Kodachrome" transparencies, 96 to a drum. Twenty-two gears are used in the eleven twin projectors, so that the system carries 2,112 colour film pictures ready for automatic projection.

Ingenious Registration

Registration is achieved by means of a small rectangular plate of selected optical glass which spins as the film rotates. As each picture moves into position this glass swings upright before it. If the picture halts a trifle too high in the gate, the registering glass remains tilted slightly forward at the top. If the picture stops too low, the glass tilts back correspondingly. In either case, refraction through the glass shifts the picture image so that it travels at proper level through the lens and is correctly positioned on the screen.

Such a means of optical registration has hitherto been found only on ultra-speed laboratory cameras used for taking pictures at 1/100,000 to 1/500,000 of a second; but in the Kodak Building projectors it helps provide screen registration of unparalleled accuracy.

Securing Synchronism

The "heart" of the projection system control is a specially notched sound film which not only carries the voice of a commentator and special musical accompaniment, but also regulates the movements of the projector shutters and the shifting of the slides—keeping pictures and comment in perfect synchronism. Through its electrical interlock and control mechanism, the Kodak Building's projection system is operated with considerable flexibility. The pictures are changed at different speeds—one group of pictures remaining on the screen half a minute, while others are changed up to four times a second. Fades and dissolves are also presented.

For cooling, a blast of air chilled almost to freezing is continuously directed on to each projector gate.

The Hall of Colour is the outstanding feature of the Kodak show, but it is only one of many fascinating exhibits in the same building.

R. J. Y.

The Observation Window

Sympathetic Slide Projection

A POINT OF VIEW FROM THE BOX

MY colleague, A. W. Owen, showed me the other day a very interesting letter he had received from a Cornish projectionist relative to the slide aspect of the organ interlude. One particular point which seemed to be worthy of emphasis was the fading out of slides instead of their abrupt cutting-off in certain circumstances.

HE instanced songs of the character of "Love's Old Sweet Song," and put forward the opinion that whatever atmosphere had been engendered by the rendering of the song by organ or slide, or both, might be entirely dissipated by a sudden change upon the screen.

THE point is one deserving of thought and demands a far closer contact between the organist, the projectionist and the manager than is the case in many kinemas. Wherever there is an easy approach between these three important people co-operation becomes an efficient as well as a pleasant manner of enhancing the value of entertainment. In the old silent days, when so much depended upon the music supplied by the orchestra, the orchestra leader and the projectionist were much closer fellow-operators.

IN *Better Theatres* a new sound-head of the rotary stabiliser type, is described by F. H. Richardson, in which the coupling between the scanning drum and the flywheel is not by oil, but by magnetism. Fourteen aluminium-alloy bar magnets, set around the rim of the inner wheel carried on the shaft of the scanning drum, provide the coupling. When the inner wheel begins to revolve, the magnetic drag sets the heavy outer flywheel into motion.

THE outer wheel is slower in coming up to speed, but once revolving at nomal rate, its motion, acting through the magnetic drag, tends to stabilise any irregularities that may appear in the motion of the scanning drum. This head differs from the B.T.-H. magnetic sound-head, as installed at the Odeon, Leicester Square, in which a current, and a consequent magnetic drag, is induced in a copper ring by means of energised magnets in the flywheel.

J. BENSON.

N.A.T.K.E. WANTS HIGHER AGE STANDARDS

For Projection Room Staff

THE rejection by the County Councils' Association of proposals sponsored by Hertfordshire, Middlesex, and Surrey for the amendment of the Cinematograph Act of 1909, raising the minimum age and number of operators to be employed in kinemas, has been followed by a strong protest from the N.A.T.K.E.

The decision of the County Councils' Association was conveyed in a resolution to the effect that the Association was not convinced, on the evidence submitted, of either the necessity or desirability of amending the Act on the lines indicated.

So far as the County Councils' Association is concerned, no further action will be taken on this question although, of course, individual authorities have the right to make direct representations to the Home Secretary, if they wish to press the issue.

A letter addressed by T. O'Brien, general secretary of the N.A.T.K.E., to the Association criticises their attitude and goes on to point out that the union has made, in association with the Trade Union Congress General Council, specific representations to the Home Office on this subject, and has submitted to the Home Secretary comprehensive proposals for the amendment of the Cinematograph Act, 1909, and/or regulations issued thereunder.

These proposals include the raising of the minimum age and number of projectionists to be employed in kinemas. Mr. O'Brien adds:—

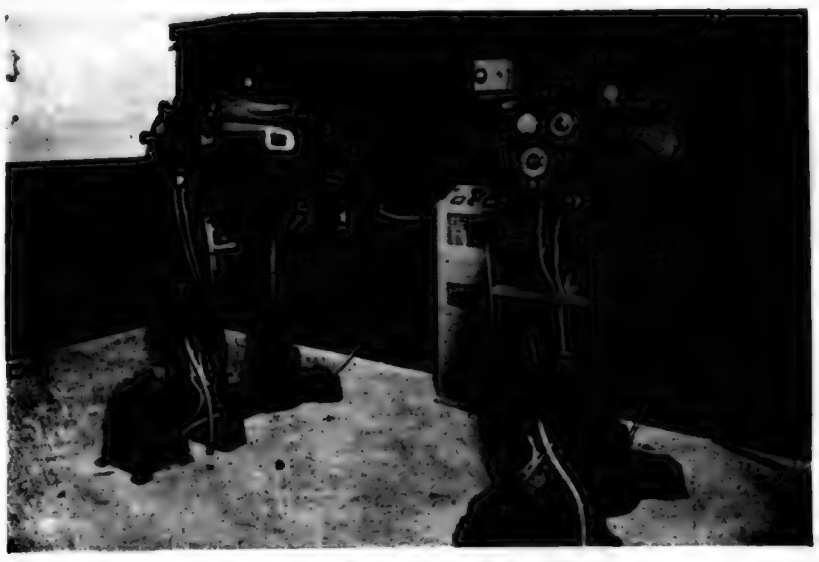
"We are aware that, generally speaking, particularly in the larger kinemas of the country, the equipment, maintenance of, and projectionists employed in projection boxes are in advance of what the Statute and regulations require. This agreeable fact, instead of being an argument to maintain the *status quo* of the present law, warrants the law being revised at least to keep in step with progressive and enlightened practice in the Industry.

"We realise the difficulties which a certain number of exhibitors of very small kinemas would be placed in by any major change in the regulations, but we regard, as your Association probably also regards, the safety of life (including that of the staff) and property, as of more paramount importance than the existence of what may be termed 'hard cases.'

"My Association, while fully recognising the difficulties involved, do not agree that legislation in the question under discussion should be determined by the difficulties presented by these 'hard cases.' On the other hand, we do not advocate the imposition of added restrictions by the Government or local authorities upon kinemas generally, which are unnecessary and proved to be unwise.

"In this connection, therefore, before competent authorities or bodies decide what are unnecessary and undesirable restrictions or regulations, the viewpoint of the employees directly concerned should be taken into account through the channel of their accredited trade union organisation."

THIS WEEK'S PROJECTION ROOM



Magnus projectors with Duosonic sound are installed in the Rubery Picture House, described in the June "Ideal Kinema"

SHIP CARBONS

COMEDY ANGLE STRESSED IN ROCHDALE

Costless Stunts Raise Plenty of Laughs

"YOU CAN'T TAKE IT WITH YOU"

WELL in advance of show date R. Jordan, of the Regal, Rochdale, started his campaign for "You Can't Take It With You" (Columbia) by devoting several pages of his monthly programme to the biography of Frank Capra, accompanied by comments on the film. Later, a large carnival laughing head was obtained and worn by an attendant who paraded outside the kinema. When not in use, the mask was suspended in the vestibule with a number of "laughing heads" and a poster worded: "The Year's Biggest Laugh—You Can't Take It With You."

The comedy angle was plugged further a week before playdate, when Mr. Jordan obtained a tailor's dummy, removed its head (which was covered with a laughing mask and placed on a table adjacent to the body) and arranged it in the vestibule with an art card, which read: "It's so funny, I've laughed my head off! You Can't Take It With You." Large money bags placed near the dummy were marked "£200," "Gold," filled with imitation money, and accompanied with an art card reading: "All the money in the world can't buy better entertainment than you will find in 'You Can't Take It With You'—the one film you cannot afford to miss."

Several valuable write-ups were obtained in the local Press, and by means of a clever tie-up over 2,000 handbills were secured free of charge.

Well over one hundred shops were contacted as a result of co-operation with the Rochdale Chamber of Trade, and prominent positions were obtained in over a hundred first-class windows for two-colour tie-up notices.

By contacting Hillier's garage in Rochdale two showrooms in different parts of the town displayed 5 ft. posters, 6 ft. streamers, and stills advertising the film. In addition, the motor cars in the showroom windows all carried large cards, and later these cars constituted a parade around the town.

SUBMARINE CONTROVERSY CAPITALISED

Wexford Enterprise

R. W. Latimer cashed-in on the present severe controversy regarding submarines by putting out some judicious advertising in connection with "Submarine D.1" (Warner) at the Wexford Cinema Palace. By means of posters, Press advertisements, and newspaper editorial, he gave wide publicity to the fact that the film dealt with the adventures and perils of sailors engaged in the submarine service.

During the actual run of the film a weekly illustrated magazine carried pictures of the inside of a submarine, and this coincident was turned to good advantage by tying-up with the newsagent who displayed copies of the paper with Mr. Latimer's special bills.

"Haunted House" in Birkenhead Foyer

Two weeks prior to the playdate of "The Old Dark House" a shadow-box scena, representing an old house, was used to great effect by G. Kay in the vestibule of the Roxy, Birkenhead. Painted on the windows of the model were the names of the stars appearing in the film and concealed behind was a flash-lamp which lit up the windows periodically.

Three days after the appearance of the shadow-box, cardboard cut-outs of vampire bats were displayed on all the mirrors, walls and windows of the kinema, and a week prior to playdate similar cut-outs were given to patrons.

Vestibule lighting during the screening was subdued with green covering, and at each performance the film was heralded with the playing of weird music to the accompaniment of green lighting effects.

Nose-Diving 'Plane in Merthyr Scena

CLEVER ILLUSION FOR "DAWN PATROL"

POWERFUL window displays, each conveying by different scenes the theme of "Dawn Patrol," were featured by H. P. Haggar in his publicity for the Warner film's presentation at the Castle, Merthyr Tydfil.

The most elaborate of this fine series appeared in the kinema's show window, where, by the use of a simple mechanical device, a realistic effect of a crashing 'plane was staged. Two blind rollers, erected one above the other, were set well back in the window

frame and covered with a continuous belt of calico painted with cloud effects.

When a small electric motor connected to the top roller was started, the "clouds" travelled upwards with the result that a model 'plane suspended in the foreground produced the effect of crashing to earth. Masked in the window and illuminated with blue lights, this clever illusion was studied by crowds of passers-by daily.

In the vestibule, a full-sized aeroplane was placed on exhibition, and the aviation atmosphere was increased by equipping the staff in airmen's suits.

Two other window displays were arranged to notify shoppers of the screening. In one prominent position the after-effects of a crash were depicted by a life-size dummy airman standing against a sand-bagged emplacement bearing the name of the film in cloud effect. Souvenirs of the Great War, including hats, shells and bayonets among other items, made an interesting show, with stills from the film in another window.

"Aeroplane Crash" Starts Whispering Campaign

Three weeks prior to the playdate of "Dawn Patrol" (Warner) at the Ritz, Wallsend, Reynold Roberts started a valuable "whispering campaign" by circulating a rumour that a 'plane had crashed on the kinema. Actually, the "crash" was a cleverly constructed model, made of empty wire bobbings, mill-boards and cloth, erected on the facade over the canopy.

Supplementing this successful stunt, a series of local trade tie-ups was arranged to produce a number of window displays featuring stills and art cards.

HUMOROUS NOTE IN EASY-TO-MAKE DISPLAYS

Above, inexpensive and easy to construct, this striking display, designed for the foyer of Regal, Colchester, by T. Thomson, conveyed to kinema-goers the character of United Artists' TOPPER TAKES A TRIP. A tailor's dummy and a humorous carnival mask were the easily produced "props" adapted for the foyer stunt (left) staged by R. Jordan, of the Regal, Rochdale, to remind his patrons of the humorous theme of YOU CAN'T TAKE IT WITH YOU (Columbia).

CHURCH CHOIR FEATURED IN PROLOGUE

IMPRESSIVE TROWBRIDGE STAGE INTERLUDE

PRESENTED with the permission of the local clergy, an impressive prologue staged by L. Gordon Jones, at the Regal, Trowbridge, created appropriate atmosphere for the screening of "The Sign of the Cross" (Paramount). The interlude was rendered by the fully robed church choir, who were featured also in a distinctive epilogue.

At the conclusion of the second feature, the front tabs were closed, while "Sanctuary of the Heart" was relayed over non-sync. On the final chords of the music a spotlight picked out a white diamente cross placed at the top of the proscenium arch, and at the same time, the tabs opened slowly to reveal the choir singing "Lead, Kindly Light."

As each member was dressed in black and white with Elizabethan ruffles and the church cross was held in the centre by the sacristan, a picturesque effect was presented when red footlights and battens flooded the scene. After the hymn, the choir sang the "Magnificat" and then, to the last verses of "Abide with Me" and "Hold Thou Thy Sacred Cross," the curtains gradually cut-out the interlude for the screening of the film.

At the end of "The Sign of the Cross," when Fredric March ascends the steps to the arena, the sound on the film was faded out, and the choir, standing in wings, sang two verses of "Onward Christian Soldiers."

Some time before the playdate, Mr. Jones announced the film's screening by the distribution of two-page leaflets containing scenes from the picture set-out in the form of a cross. At the kinema a giant cross, covered with parchment painted with details of the cast and playdate, was erected on the neon pylon on the front of the house.

"Citadel" Chocolates Offered at Bolton

DENTIFRICE SAMPLES GIVEN TO PATRONS

MANAGER DRAYCOTT-SIMPSON, of the Capitol, Bolton, introduced his publicity campaign for "The Citadel" (M-G-M) three weeks before playdate with Press teasers, advertisements and teaser slides.

As a follow-up to this angle 25 shop-window tie-ups and a large theatre-foyer display were secured with the co-operation of Buckfast Tonic Wine, and in addition two furniture stores and numerous other traders gave stills from the film a great deal of prominence.

For two weeks before show date all chocolates and cigarettes sold in the theatre were overprinted with matter advertising the film. Five hundred samples of dentifrice, overprinted, were distributed from the theatre and four vans of Lancashire Collieries carried double-crowns advertising the feature.

Two weeks later a large streamer was stretched across the full length of the canopy which was dominated by a floodlit cut-out of the stars.

Camberley Kinema Transformed as Norman Castle

To propagate the screening of "The Citadel" (M-G-M) at the Regal, Camberley, S. J. Channing turned the front of the theatre into a most realistic castle exterior.

Rising to some feet above the canopy were the towers and battlements of a most stately Norman castle, and the whole of the canopy was concealed by the grey walls of the remainder of the "Citadel." The title of the film was picked out in large letters, and this literal interpretation of the film's name created valuable publicity.

In addition, a teaser announcement campaign was carried out with large notice boards distributed in various parts of the building.

WARRINGTON CHALLENGED Effective "Thriller" Publicity

An eerie vestibule display, playing on the "We Dare You" angle, formed a major part of the campaign designed by I. Lever, of the Grand, Warrington, for the screening of the dual thriller show, "Dracula" and "Frankenstein" (G.F.D.).

A suitably worded banner was erected above the entrance to the kinema and beneath this was placed a large cupboard containing a 6ft. cut-out skeleton surrounded by numerous query posters with wording such as:—"Do you suffer from nightmare—if so this may cure you," and "Have you a weak heart—if so ask your doctor before seeing this."

Four weeks before playdate, slides of bats and skulls were superimposed on the screen with "We dare you" phrases. Similar teaser announcements were displayed in various local newspapers.

"SWEETHEARTS" ATTRACTED

Furniture Display in Norwich Foyer

An invitation to all Norfolk "sweethearts" to visit a model dwelling was extended by Goodway's, house furnishers, in conjunction with Sam Newberry, during the screening of "Sweethearts" (M-G-M) at the Odeon, Norwich.

In the spacious upper foyer of the Odeon a bedroom layout was arranged, with large placards announcing "After seeing 'Sweethearts,' Goodway's invite all sweethearts to view a completely furnished model house inside their store." Similar posters were placed in the windows of the store and notices of the times of screening at the Odeon.

In the lower entrance foyer, a display was made of fashionable tea-wagons in all colours and styles with notices adjacent calling the attention of sweethearts to one of the necessary articles of furniture to be included in their homes.

At Stevens and Palmers' two city showrooms, displays of Robbialac paints were surmounted with banners giving advice to "all who are about to marry" as to the decorations of their homes, and advising a visit to the Odeon to see "Sweethearts," and note the colour effects in the film.

READING CHEMISTS ASSIST "Keep Smiling" Toothpaste

A tie-up with the manufacturers of Phillip's "Magnesia Toothpaste" created useful publicity in connection with the screening of "Keep Smiling" (20th Century-Fox) at the Central, Reading.

Several prominent local chemists used show material in their windows and in the theatre foyer. E. Bell utilised a glass showcase for display purposes. Stills from the film, announcements and cut-outs linking the phrase "Keep Smiling" with the whitening properties of the tooth paste and "dummy" cartons were arranged to form a striking display.

Samples of the tooth paste were distributed to patrons as they left the show.

Medical Officer Praises "Marriage Forbidden"

Selecting the health angle as his line of approach, E. C. Bigny stimulated widespread interest with his campaign announcing "Marriage Forbidden" (A.B.F.C.) at the Alma, Luton.

A special private screening was arranged for Doctor Grundy, the town's Medical Officer of Health, together with all the local medical profession, health visitors and nurses. After the preview Doctor Grundy expressed his satisfaction of the film through a letter which was given prominence in the *Evening Telegraph*.

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JEAN COLIN'S "MIKADO" TOURS

Visiting Southport and Brighton in connection with the pre-release runs of THE MIKADO (G.F.D.) at the Palladium and Odeon Kinemas on July 3 and July 6 respectively, Jean Colin, star of the G.F.D. production, was received in both towns with great enthusiasm. (1) The colourful reception staged at Brighton station with Sherry's dance band. (2) Jean Colin cheering children of the Brighton Hospital. (3) A welcome for the star by the Mayor of Brighton and Oscar Deutsch. (4 and 5) In the lounge of the Brighton Odeon where the party included Oscar Deutsch, Wilfred Phillips, John Woolf, John Jacobs, and C. Farrow. (6) A gay interlude at the "Mikado" Ball at Sherry's, Brighton. (7 and 8) Members of the local operatic society welcomed Jean Colin at Southport, where she was accompanied by J. Specterman (G.F.D. Publicity Department), C. Brown (manager of Palladium), and A. Keen (G. B. divisional publicity manager)

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AROUND LONDON with the SHOWMAN

IN connection with the South Norwood Village Fair and Carnival held recently to raise funds for the South Eastern Hospital, Sydenham, Jack F. Martin obtained considerable publicity for the South Norwood Odeon by undertaking to select the Carnival Queen. He ran a selection contest at the hall with the secretaries of the local Chamber of Commerce and Round Table, assisting with the judging, which was by applause timed with stop-watches.

On the day before the Carnival an interesting crowning ceremony was arranged in the Odeon, Miss Waghorne (the Queen) marching with her attendants through the auditorium to the stage, where the crown lay on a cushion beside a "throne." After being introduced to the audience by the manager, she received many handsome gifts from local traders, including robes, dresses, cosmetics, handbags, chocolates and lingerie, and was then presented with bouquets by a small page.

The Odeon's entry in the carnival procession, a lorry decorated by the staff and carrying a cot attended by three members of the staff dressed as nurses, won the third prize and was the means of collecting a useful sum for the hospital—for the public were invited to throw their coppers into the cot.

Early last month Mr. Martin entertained 200 old folk of the neighbourhood at a special matinée, after which they were given a tea provided by local bodies.

Songsters Forward

Amateur vocalists have often been given chances to show what they can do, but it is comparatively rare for composers of songs to enjoy similar chances. However, Gaumont-British is giving would-be Irving Berlins this opportunity at their Lewisham and New Cross houses, where Ralph Linden, described as "Canada's ace song selector," is appearing with the idea of finding fresh musical talent by singing and playing new songs entered by local composers.

The best of them will receive a three-guinea cash prize, and all those showing promise will be considered by Carrol Levis for his broadcast shows. Leslie Rogers told me that already he has received about a dozen entries at the New Cross kinema.

Comedy Boosts Drama

Horror films have been showing around London for so long now that the public may almost be said to have grown used to them, with the result that the type of advertising used when the "Dracula-Frankenstein" double-thriller programme first appeared has lost much of its force.

E. C. Hurry, of the Edmonton Regal, appeared to have realised this, for, apart from a row of paper "skulls" pasted on the glass of the many doors and a battery of challenges: "We dare you to take it!" his only advertising in the vestibule consisted of an easily made but quite effective churchyard model. A typical country church, with its windows lit intermittently by a flashing lamp inside, was surrounded by trees and bushes, while a distinctly amusing "ghost" was seen emerging from an open tomb. Notices around this laughable model named the films and included the challenge quoted above.

Bergner at Balham

A crowded house assembled at the Odeon, Balham, on Wednesday of last week to welcome Elisabeth Bergner when she made a personal appearance to present the first prize in the "Stolen Life" (Paramount) essay competition to Miss Jessica Ball, a young Balham undergraduate of London University. Arranged jointly by Odeon Theatres, Paramount Films and the Workers' Travel Association, the competition attracted 20,000 entries from all the theatres concerned.

Miss Bergner was greeted in the foyer by Harold Arnold, manager of the hall, and H. Grafton Hutchinson, area administrator for Odeon. From the stage Mr. Arnold explained the nature of the proceedings and Mr. Hutchinson expressed Balham's gratification at the visit from the distinguished star and pointed out that the prize consisted of a free trip for the winner and her 17-year-old brother to Canada and the World's Fair at New York with £20 in cash for personal expenses.

To the accompaniment of tumultuous applause Miss Bergner handed the prize to the fortunate winner with a simple message of congratulation and good wishes.

Attracting the Kiddies

David J. Goodman embarked on a vigorous campaign, aimed mainly at the children, when publicising "Huckleberry Finn" (M-G-M) and "Ambush" (Paramount) at the Stamford Hill Regent.

He had the phrase: "The week's two best films in one programme" made in red cut-out letters two feet high fixed on a frame which he suspended first in the foyer over the main staircase and later over the canopy. From each end of this sentence ran a large arrow pointing to a pair of pictorial displays suggesting the character of each film. That for "Huckleberry Finn" consisted of an excellent portrait of Mark Twain's immortal urchin against an amber panel bearing a line-drawing of a Mississippi

An enlargement of a full composite page secured in the "Daily Sketch," this unusual window show at the Leicester Square Theatre is attracting a great deal of attention to the screening of THE SUN NEVER SETS (General F.D.)

scene with steamer behind and Finn on a raft in the foreground—the other for 'Ambush" showing head-and-shoulder portraits of Gladys Swarthout and Lloyd Nolan.

From a 48-sheet litho poster he made a large-scale model of Mickey Rooney in his make-up as "Huck," and placed this over the canopy—which always forms an excellent site for publicity, being on a corner where two main roads cross. Special quarto throwaways describing the two pictures were compiled and 6,000 copies were distributed around local schools.

As the Paramount picture bears an "A" certificate, he cleverly complied with the law by stating:—"Children—take a copy of this leaflet home to your parents. They will want to see this great programme and YOU will love Mickey Rooney in Mark Twain's great adventure film. Parents, take your children! Children MUST bring their parents!"

Three weeks before play-date he screened a specially made "teaser" trailer, which was followed in succeeding weeks by the ordinary trailer giving shots from the film.

Simple Displays

In the middle of the compact foyer at the Broadway, Deptford, facing the entrance doors and between the entrances to the auditorium, there is a fairly large alcove where V. Heaton usually has an attractive display of some kind in this handy space. When I called there last week I found a very simple set-up for "Wings of the Navy" (First National) consisting of an expanse of blue sky, above a layer of rolling cumulus clouds, in front of which were suspended a couple of aeroplanes. The name of the film at the foot completed the effect.

Mr. Heaton has converted a number of semi-circular recesses around the walls of the vestibule into advertising spaces by facing them with sheets of glass, on which are painted in varied styles announcements and illustrations of the films he is showing. When a lamp is placed behind these well-executed panels the effect is unusual and compelling.

Quick Work

Back on Monday of last week from a holiday in North Wales, F. W. Salter had, by Tuesday when I called at the Palladium, Palmer's Green, already fixed a couple of useful tie-ups with radio dealers on the music angle of A.B.F.D.'s "Let's be Famous!"

Contact with Wyman's local branch, who made an attractive display of books, produced an effective advance [illegible] for "Thirty-Nine Steps" (G.F.D.).

Renovations in the East End

A.B.C. are carrying out extensive redecorations at the Palaseum, Commer[illegible] Road, and already the front of the [illegible] looks greatly improved. The two do[illegible] which surmount short towers at each [illegible] of the frontage were found to be somew[illegible] defective (the building is an old one) an[illegible]re being strengthened, and the whole of t[illegible] outside of the building and of the entra[illegible] as far as the stalls and circle are being [illegible]ainted throughout.

The colours chosen for the front [illegible] foyer are a bright blue-green outlined in [illegible], with pale buff walls and the general [illegible]ect is remarkably bright and cheerful.

Louis Cole tells me that business [illegible] excellent, and that he now has a fine [illegible]ody of regular patrons who have got to l[illegible] with him and come back week after week.

Music for Creating Atmosphere

THE majority of the film releases considered this week are melodramatic in atmosphere, numbering seven and only three of a light character. I notice orchestral recordings are now available for Arthur Wood's "Three Dale Dances" and Coleridge-Taylor's "The Dream Dances." Excerpts from both are used for two light films and Heykens' Serenade for "Love Affair." For "Jesse James," the American outlaw period adventure melodrama, we have "The Pursuit" from the Coleridge-Taylor "Minnehaha" Suite. This composer's music has more atmospheric character than any other musician of modern days can boast, and I look forward to the time when many more of his lesser-known works will be recorded. His "Nero" incidental music, Novelletens and scores of others little used by orchestras, seldom broadcast and apparently ignored by recording units, are worthy of publicity. However, his compositions are used for no fewer than five of the ten releases this week, not because I have any ulterior object in so doing, but that they certainly do create atmosphere of the nature required and for the most part are known well by at any rate all musical patrons.

A. W. OWEN'S SELECTIONS OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR AUGUST 18 RELEASES.

"JESSE JAMES" (20th Century-Fox)

CERT. U. 9,496 ft. Reg. No. F.1539. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Tyrone Power, Henry Fonda, Nancy Kelly, Randolph Scott.
ATMOSPHERE.—Spectacular period adventure melodrama, suggested by the stormy career of the notorious American outlaw and photographed in Technicolor.
ORGAN.—"The Pursuit" ("Minnehaha"), S. Coleridge-Taylor (Hawkes), presented as a separate interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1916 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Amber fading to deep red only.

"THEY MADE HER A SPY" (RKO-Radio)

CERT. U. 6,196 ft. Reg. No. F.1690. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 6-sheet.
STARS.—Sally Eilers, Allan Lane.
ATMOSPHERE.—Espionage melodrama concerning a girl who loses her brother through the work of espionage agents and later secures her revenge and finds a romantic partner in so doing.
ORGAN.—"Poison Cup," J. Engleman (Bosworth), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on Bosworth B.C.1021 by the International Radio Orchestra.
LIGHTING EFFECTS.—Deep crimson only.

"LOVE AFFAIR" (RKO-Radio)

CERT. U. 7,889 ft. Reg. No. F.1671. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Charles Boyer, Irene Dunne.
ATMOSPHERE.—Romantic comedy-melodrama. The first part is romance in an Atlantic liner setting and the second half is tragedy with a romantic finale.
ORGAN.—"Serenade No. 1," Heykens (Chappell), presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8416 by Marek Weber's Orchestra.
LIGHTING EFFECTS.—Light and dark.

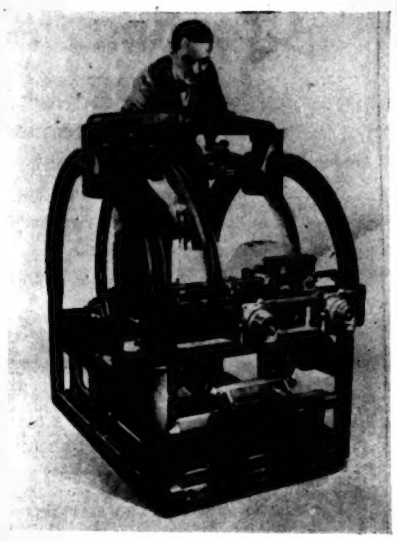
"THE OKLAHOMA KID" (Warner)

CERT. U. 7,243 ft. Reg No. F.1770. Reviewed in KINE. April 27, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Cagney, Humphrey Bogart.
ATMOSPHERE.—Spectacular Western period melodrama of revenge, with the star cast in the rôle of two-fisted, two-gun hero. The period covered is that of the race for territory in Oklahoma, fertile land purchased from the Indians.
ORGAN.—"Leonora" Overture, No. 3, Beethoven (Hawkes, etc.), allegro movement only, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. D.B.2885-6 by the Vienna Philharmonic Orchestra.
LIGHTING EFFECTS.—Amber and deep red only.

"THE RUDD FAMILY GOES TO TOWN" (A.B.F.D.)

CERT. U. 7,040 ft. Reg. No. Br.E.1486. Reviewed in KINE. March 2, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Bert Bailey, Fred MacDonald, Shirley Ann Richards.

Continued on page 40



One of the projectors used in the Kodak show at the World's Fair. Only the frame and lenses of one projector are seen here, and behind lens to the right, one of the lamp houses and heat filter. Workman is shown installing one of the two 2,500 watt lamps.
(Description on page 35)

LANCS TO ESSEX

Ronnie Padgett, formerly solo organist at the Theatre Royal, Bury, has been appointed to a similar post at the Corona, Leigh-on-Sea. He will combine with his musical duties those of assistant manager of that theatre and of the Coliseum in the same town.

GUY HINDELL'S IMPRESSIVE FUNERAL

ARCHDEACON'S TRIBUTE

THE beautiful old village church of All Saints', Sutton, situated in the quiet and unspoilt countryside a few miles from Southend, provided a fitting setting in which Guy Hindell's memorial service was held previous to his burial in the neighbouring cemetery on Wednesday of last week. Guy Hindell had only a few Sundays previous to his passing presided at the organ for the Choral Communion service there. The Rector, the Rev. J. Williams, M.A., and Archdeacon Ellis N. Gowing, M.A., jointly conducted the Masonic service, which was one of the most impressive I have ever attended. The tribute paid by the Archdeacon was moving and eloquent and spoke of his great musical gifts which he had used for both religion and entertainment for the kinema patrons.

After the service the funeral cortège proceeded slowly up the winding country lane in brilliant sunshine to the cemetery where the last rites were performed by the Rector.

There was not only a packed congregation in the little church, but a very large concourse of sympathisers in the cemetery. Scores of the most beautiful wreaths were silent token from many unable to be present in person, among which I noticed those from County Kinemas (his employers), the John Compton Organ Co., the members of his Masonic Lodge, while Manager G. E. Dunning (Astoria) and Reginald Foxwell (Bernstein guest organist) represented the kinema and brother organists who were quite unable to be present in person owing to their duties. The kinema world has lost a talented musician and a fine fellow.

A. W. O.

Solo Organ Interlude (Series 2) No. XLIV

THE MUSIC OF VICTOR HERBERT

By Eric Smith, F.R.C.O., Paramount Guest Organist

THIS week's interlude is quite an interesting attempt to pay tribute to the musical compositions of Victor Herbert and also give a few details of his life. His compositions have been performed hundreds of times as accompaniment to silent films and some of the melodies are quite well known to film fans. His name has only come into the prominence it deserves in the last few years.

The music of the recently screened "Sweethearts" was entirely his work, and Chappell's thought so highly of it that a selection was published for orchestra and this has been very extensively played and broadcast.

The concluding item, "Ah, Sweet Mystery of Life," needs synchronisation with the Richard Crook's recording to ensure an artistic and successful finale.

Eric Smith, who is responsible for this interlude, after a very long period as resident solo and touring organist for the Bernstein Circuit, is now guest organist for Paramount.

A. W. O.

No.	Slide.	Music.
1.	The Music of Victor Herbert (1859-1924)	Signature tune.
2.	Victor Herbert was born in Dublin in 1859, and when only seven went to study music in Germany ..	"March of the Toys." ("Babes in Toyland.") (Feldman.)
3.	Later he became first 'cellist in Strauss's Band—the Strauss of "Blue Danube" fame	Ditto.
4.	After that, New York. He played in the orchestra of the Metropolitan Opera House and began to compose.	Ditto.
5.	One of his most successful operettas was "Babes in Toyland" (1903). This march is taken from it ..	Ditto.
6.	You probably remember Laurel and Hardy in the film version of it a few years ago	Ditto.
7.	The music of "Never mind, Bo-Peep," from the same operetta is as ageless as the fairy story	"Never mind, Bo-Peep." (Feldman.)
8.	Herbert had the happy knack of writing catchy tunes. Had he been alive to-day he would probably have been in great demand in Hollywood.	Ditto.
9.	There is romance enough in this "Gypsy Love Song" from "The Fortune Teller"	Intro. to "Gypsy Love Song." (Feldman.)
10.	Slumber on, my little gypsy sweetheart, ... Dream of the field and the grove. Can you hear me, hear me in that dreamland, When your fancies rove?	Ditto.
11.	Slumber on, my little gypsy sweetheart, Wild little woodland dove. Can you hear the song that tells you All my heart's true love?	Ditto.
12.	We very seldom think of anyone but "stars" in a film, these days. I don't suppose many people realised that the music of "Naughty Marietta" was written years before the film was thought of.	"Tramp, Tramp, Tramp." ("Naughty Marietta.") (Feldman.)
13.	Do you remember the "Italian Street" Song from that film?	Ditto.
14.	*Verse.* "Italian Street" Song	"Italian Street" Song.
15.	*Chorus.* "Italian Street" Song	Ditto.
16.	This year another Victor Herbert show has come to the screen: "Sweethearts." Here is the "waltz song."	Pages 1 and 2. "Sweethearts" Selection. (Chappell.)
17.	*Chorus.* "Sweethearts" waltz	
18.	*Chorus.* "Sweethearts" waltz	
19.	And who, after all, *is* this Victor Herbert? To most people he is, and always will be, the man who wrote: "Ah, sweet mystery of life."	"Ah, Sweet Mystery of Life" (Feldmar.) Using H.M.V. Record. D.A.999. (Richard Crooks.)

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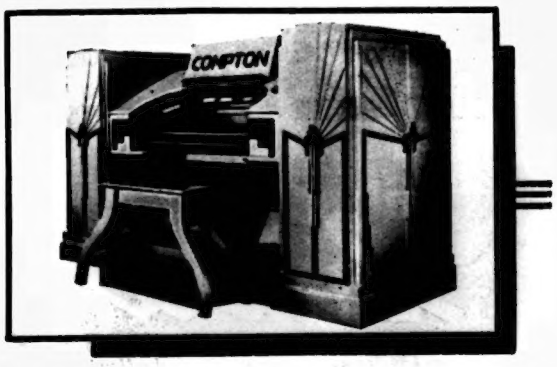

New Kinemas Planned

AND THEIR PROGRESS

Promoters and architects engaged on kinema building are invited to send particulars to the Editor, "Kine. Weekly"

LEWISHAM.—Plans have been approved for the erection of a kinema at the corner of Sydenham and Dartmouth Road, Forest Hill. The architect is H. V. Milnes Emerson, of Thames Ditton.

MANCHESTER.—A kinema is to be built in Wilmslow Road and Heaton Road, Withington, for A. G. Deacon and Co. The architects for the scheme are Drury and Gomersall.

LEICESTER.—Plans have been prepared for the construction of a modern kinema on the site of the Mere Road Cinema.

BELLSHILL, LANARKSHIRE.—Plans for a 1,200-seater in Main Street, submitted by Clydesdale Cinemas, Ltd., have been passed by the Dean of Guild Court.

BAILLIESTON, LANARKSHIRE. Peter Crerar, Glasgow exhibitor, is starting immediate building operations on a 1,400-seater to serve the Baillieston and Garrowhill districts. It will cost £27,000.

In the June 22 issue of the KINE., a paragraph relating to the submission of plans for a 1,500-seat kinema in High Street, Feltham, was wrongly placed under the heading of "Reconstructions." The kinema scheme in question is an entirely new enterprise sponsored by J. H. Martin, whose address is 8, Orange Street, W.C.2.

Creating Atmosphere for Aug. 18 Releases

(Continued from page 39)

ATMOSPHERE.—Homely story of an Australian farming family who visit Sydney when they inherit a dress shop business there and make good in spite of many rivals.
ORGAN.—"Three Dale Dances" Suite, Arthur Wood (Ascherberg). No. 1 only, presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by Callender's Senior Band on H.M.V. B.D.560.
LIGHTING EFFECTS.—Magenta only.

"SOCIETY LAWYER" (M-G-M)

CERT. A. 6,976 ft. Reg. No. F.1687. Reviewed in KINE. April 6, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Walter Pidgeon, Virginia Bruce.
ATMOSPHERE.—The melodramatic story of a fashionable lawyer who becomes the mouthpiece of gangsters, incidentally finding compensation for his loss of social status in adventure and romance.
ORGAN.—"Petite Suite de Concert," Coleridge-Taylor (Hawkes), No. 1, presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, with recording on H.M.V C.2372-3 by Dr. Malcolm Sargent and his Symphony Orchestra.
LIGHTING EFFECTS.—Deep violet and red only.

"MURDER IN SOHO" (A.B.P.C.)

CERT. A. 6,210 ft. Reg. No. Br.R.1481. Reviewed in KINE. February 23, 1939.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Jack La Rue, Sandra Storme, Bernard Lee.
ATMOSPHERE.—Melodrama in gangster vein told in a Soho setting. The story concerns an American gangster night-club manager's murder by his crook partner and how his wife managed to revenge his death.
ORGAN.—"Treachery and Vengeance," Incidental. Fredk. Noyes (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1910 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep crimson only.

"TOO DANGEROUS TO LIVE" (First National)

CERT. A. 6,693 ft. Reg. No. Br.R.1613. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Sebastian Shaw, Anna Konstam.
ATMOSPHERE.—Spectacular crime melodrama, in which a French and English detective co-operate in the round-up of a gang of jewel thieves
ORGAN.—"Otello" Suite, S. Coleridge-Taylor (Ascherberg), No. 1 only, presented as a separate interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording by Dr. Malcolm Sargent and the New Symphony Orchestra on H.M.V. B.4273.
LIGHTING EFFECTS.—Deep amber only.

"NIGHT CLUB HOSTESS" (Paramount)

CERT. A. 6,819 ft. Reg. No. F.1621. Reviewed in KINE. March 30, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Buck Jones, Helen Twelvetrees.
ATMOSPHERE.—Regeneration drama in which the adoption of a small boy by a couple of unconventional lovers, a night-club hostess and a boxer, achieves the desired end.
ORGAN.—"Intermezzo in C," Coleridge-Taylor (Ascherberg), presented as a separate interlude, with adaptation from the piano-solo copy only.
NON-SYNC.—As organ, with recording by the New Light Symphony Orchestra on H.M.V. B.6113.
LIGHTING EFFECTS.—Deep purple and deep blue.

"FIGHTING THOROUGHBREDS" (British Lion)

CERT. U. 5,783 ft. Reg. No. F.1515. Reviewed in KINE. March 16, 1939.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ralph Byrd, Mary Carlisle.
ATMOSPHERE.—Romantic comedy-drama with a horse-breeding and racing environment.
ORGAN.—"Three Dream Dances" Suite (No. 3 only), Coleridge-Taylor (Ascherberg), presented as an introductory interlude, with adaptation from the piano-conductor copy of the orchestration.
NON-SYNC.—As organ, recorded on H.M.V. 8876-7 by the London Palladium Orchestra.
LIGHTING EFFECTS.—Deep blue and deep purple in single fading sequence

Advt. of The General Electric Co., Ltd., Head Office, Magnet House, Kingsway, London, W.C.2.

RESIGNATION OF V. HAYES-JONES

STANLEY MILLER NOW LAFLEUR SALES MANAGER

V. Hayes-Jones has resigned his position as sales manager for the Lafleur Organ Co. to proceed to an important position in Southern Rhodesia.

He has had a long and varied career, commencing with Chappell and Co. in 1896. In 1919 gave successful recitals at the Steinway Hall as a tenor vocalist. Visited West Africa and on return was assistant director of music for the P.C.T., followed by an engagement with the Christie Organ Co., which he very ably represented till 1935. A similar engagement for the Wurlitzer Organ Co., with a short period with the International Broadcasting Co., led to his post with Lafleur Organs, held since June, 1938.

Stanley Miller has been his chief demonstrating organist and should prove a very worthy successor. He had long experience as silent film orchestral solo organist both in London and the provinces, the latter including five years at the Carlton, Norwich; Rendezvous, Cambridge; Regal, Dewsbury. Has held his present position for 2½ years and no organist is able to demonstrate the Lafleur organ in a more artistic and musicianly manner.

A. W. O.

TELEVISION-SCANNED EXPOSURE METER

How it Operates

The use of television scanning principles in an exposure meter, often suggested, is embodied in a meter known as the Multiscope, made by an American firm.

The ordinary exposure meter serves only to measure the integrated light reflected from a scene. Other types of meters can be used to measure incident light, but this type of meter takes no account of the reflectivity of the subject. Meters designed to measure the various areas of the scene are slow in operation.

In the Multiscope the image is focussed upon a ground-glass screen, which is scanned by a Nipkow disc, the light from the various areas of the scene being picked up by a photo-cell. The sensitivity of the cell normally extends into the infra-red and ultra-violet, and filters may be necessary to correct the reading for the film sensitivity.

The photo-cell output after amplification is fed to a cathode-ray tube. The horizontal deflecting plates of the tube are energised by the same alternating current as is fed to the synchronous motor driving the Nipkow disc, while the vertical movement of the light spot is controlled by the intensity of photo-cell current. The result is that on the screen of the tube appears a number of vertical lines, the length of each line being a measure of the light intensity from the corresponding point of the image, a bright point being represented by a long line and a less bright area by a short line.

In operation, the gain of the amplifier is adjusted according to the sensitivity of the film in the camera, the lens aperture, and to the losses of the filters on the meter. Across the screen of the cathode-ray tube are two horizontal lines, representing respectively over- and under-exposure. While the vertical lines are between these two horizontal lines, the cameraman knows that his exposure lies within the region of correct exposure of his emulsion.

On the Bookshelf

A PRACTICAL BOOK ON RECTIFIERS

The importance of static rectification in its various forms makes the publication of a book devoted to this subject particularly timely. "The Rectification of Alternating Current" deals comprehensively with the practical aspects of the subject, without delving unnecessarily deeply into theory.

Early in the book four types of rectifying media are specified—metal to metal, metal to electrolyte, metal to gas, and metal to vacuum. The book opens by considering the various fundamental circuits and their mathematics, including delayed ignition. Part II deals with the physical phenomena underlying various types of rectifying devices, from the "Edison effect" to the fundamentals of thermionic emission and secondary emission. The metal rectifier is regarded as a development of the crystal rectifier.

Part III of the book brings us back to mechanical rectification, including the commutating rectifier, the transvertor, and a less known type in which a jet of conducting liquid effects the commutation. The rest of the book is devoted to practical aspects of electronic, hot-cathode, mercury, and Westinghouse rectifiers.

The book is of interest to any technician needing more than a superficial knowledge of rectifiers, and invaluable to the designer of electrical apparatus.

F. H. C.

The Rectification of Alternating Current, by H. Rissik. English Universities Press. 21s.

NEW RCA INSTALLATIONS

Big Increase Reported

RCA Photophone report a big increase in the number of RCA installations during recent months. Capt. J. C. Atkinson, RCA's reproducer sales manager, informed a KINE representative that over 30 cinemas equipped with RCA's High Fidelity apparatus are due to open before the end of the holiday season.

Since the Conference, RCA has signed up eleven exhibitors for complete new installations, representing twelve orders in as many days.

London and Provincial Trade Screenings

NEW FILMS DUE FOR PRESENTATION DURING THE WEEK ENDING THURSDAY, JULY 21

LONDON

Date.	Time.	Place.	Title of Films.	Shown By.	Stars.	Cert.
Thur., July 13	8.30 p.m. ...	Cambridge ...	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
Fri., „ 14	10.30 a.m. ...	Carlton	Heritage of the Desert; Odds On Chance; Three Kings and a Queen.	Paramount ...	Donald Woods ...	—
„ „ 14	7 p.m. ...	Carlton	Man About Town	Paramount ...	Jack Benny	—
Tues., „ 18	8.30 p.m. ...	Cambridge ...	The Man in the Iron Mask; Mother Pluto	United Artists ...	Louis Hayward ...	—
„ „ 18	11 a.m., 3 p.m., 6.30 p.m., 8.30 p.m.	Century	Susannah of the Mounties ...	20th Century-Fox	Shirley Temple ...	—
„ „ 18	3 p.m. ...	Cambridge ...	Stunt Pilot...	Pathe	John Trent	—
„ „ 19	3 p.m. ...	Cambridge ...	Wolf Call	Pathe	John Carroll	—
Wed., „ 19	6.30 p.m. ...	Cambridge ...	6,000 Enemies; Art Gallery ...	M-G-M	———	—
„ „ 19	11.15 a.m. & 3 p.m.	Grand National Theatre.	Down Our Alley; Border Collie ...	British Screen Service.	Hughie Green and Gang	—
„ „ 20	3 p.m. ...	Piccadilly ...	Boys' Reformatory	Pathe	——— ...	—
Thur., „ 21	3 p.m. ...	Piccadilly ...	Girl From Nowhere	Pathe	——— ...	—
Fri., „ 24	6.30 p.m. ...	Cambridge ...	Stronger Than Desire	M-G-M	——— ...	—
Mon., „ 25	3 p.m. ...	Cambridge ...	The Spellbinder	RKO-Radio ...	——— ...	—
Tues., „ 26	3 p.m. ...	Cambridge ...	Racketeers of the Range	RKO-Radio ...	——— ...	—
Wed., „ 26	8.30 p.m. ...	Cambridge ...	Way Down South	RKO-Radio ...	——— ...	—

BIRMINGHAM

Fri., July 14	10.30 a.m. ...	Scala	Street of Missing Men	British Lion ...	Charles Bickford ...	A
„ „ 14	10.30 a.m. ...	Paramount ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 14	10.30 a.m. ...	Futurist	Outside These Walls	Columbia ...	——— ...	A
„ „ 18	10.30 a.m. ...	Scala	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
Tues., „ 18	10.30 a.m. ...	Forum	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
„ „ 18	10.30 a.m. ...	Futurist	Shipyard Sally	20th Century-Fox	Gracie Fields	—
„ „ 19	10.45 a.m. ...	Scala	Nancy Drew, Trouble Shooter ...	First National ...	Bonita Granville ...	—
Wed., „ 20	10.30 a.m. ...	Forum	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A

CARDIFF

Fri., [illegible]	11 a.m. ...	Empire	Man of Conquest	British Lion ...	Richard Dix	U
„ „ 14	11 a.m. ...	Capitol	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 14	11 a.m. ...	Park Hall ...	North of Shanghai	Columbia ...	——— ...	U
„ „ 14	10.45 a.m. ...	Olympia ...	Nancy Drew, Trouble Shooter ...	First National ...	Bonita Granville ...	—
„ „ 18	11 a.m. ...	Park Hall ...	Young Mr. Lincoln	20th Century-Fox	Henry Fonda... ...	—
Tues., „ 18	11 a.m. ...	Odeon	Riding High	British Lion ...	Claude Dampier ...	—
„ „ 18	11 a.m. ...	Olympia	Outside These Walls	Columbia ...	——— ...	A
„ „ 19	11 a.m. ...	Olympia	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—
Wed., „ 19	11 a.m. ...	Empire	Shipyard Sally	20th Century-Fox	Gracie Fields	—

DUBLIN

Tues., July 18	11 a.m. ...	Grafton P.H. ...	There Ain't No Justice	A.B.F.D.... ...	Jimmy Hanley ...	—

GLASGOW

Fri., July 14	11 a.m. ...	Cranston's ...	North of Shanghai	Columbia ...	——— ...	U
„ „ 14	11 a.m. ...	La Scala... ...	Code of the Secret Service ...	First National ...	Ronald Reagan ...	—
„ „ 14	11 a.m. ...	Regent	Down Our Alley	British Screen Service.	Hughie Green and Gang.	—
Thur., „ 20	10.45 a.m. ...	Picture House ...	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
„ „ 20	11 a.m. ...	La Scala ...	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A

LEEDS

Fri., July 14	11 a.m. ...	Ritz	Man of Conquest	British Lion ...	Richard Dix	U
„ „ 14	10.45 a.m. ...	Tower	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
„ „ 14	11 a.m. ...	Paramount ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 18	11 a.m. ...	Scala	Street of Missing Men	British Lion ...	Charles Bickford ...	A
Tues., „ 18	10.45 a.m. ...	Ritz	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
„ „ 18	11 a.m. ...	Paramount ...	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A
„ „ 18	11 a.m. ...	Tower	Shipyard Sally	20th Century-Fox	Gracie Fields	—
Wed., „ 19	11 a.m. ...	Tower	Charlie Chan in Reno	20th Century-Fox	Sidney Toler	—
„ „ 19	11 a.m. ...	Ritz	Missing Daughters	Columbia ...	Richard Arlen ...	A
Thur., „ 20	11 a.m. ...	Paramount ...	Blind Alley	Columbia ...	Chester Morris ...	A

LIVERPOOL

Fri., July 14	11 a.m. & 3 p.m.	Own Theatre ...	Young Mr. Lincoln	20th Century-Fox	Henry Fonda ...	—
„ „ 14	11 a.m. ...	Trocadero ...	Tarzan Finds a Son	M-G-M	Johnny Weissmuller...	—
„ „ 14	11 a.m. ...	Scala	Riding High	British Lion ...	Claude Dampier ...	—
„ „ 14	10.45 a.m. ...	Paramount ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 14	11 a.m. ...	Futurist	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A
Tues., „ 18	11 a.m. & 3 p.m.	Own Theatre ...	It Could Happen to You ...	20th Century-Fox	———	—
„ „ 18	11 a.m. ...	Princess Theatre	This Man in Paris	Paramount ...	Barry K. Barnes ...	—
„ „ 18	11 a.m. ...	Scala	Missing Daughters... ...	Columbia ...	Richard Arlen ...	A
„ „ 18	11 a.m. ...	Forum	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks ...	—
Wed., „ 19	11 a.m. ...	Princess Theatre	This Man in Paris	Paramount ...	Barry K. Barnes ...	A
Thur., „ 20	11 a.m. ...	Paramount ...	Blind Alley	Columbia ...	Chester Morris ...	A

MANCHESTER

Fri., July 14	11 a.m. ...	Deansgate ...	It Could Happen to You ...	20th Century-Fox	———	—
„ „ 14	10.30 a.m. ...	Theatre Royal ...	Riding High	British Lion ...	Claude Dampier ...	—
„ „ 14	10.45 a.m. ...	Paramount ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
Tues., „ 18	11 a.m. ...	Oxford St. P.H.	Young Mr. Lincoln	20th Century-Fox	Henry Fonda ...	—
„ „ 18	10.45 a.m. ...	Paramount ...	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
„ „ 18	10.30 a.m. ...	Theatre Royal ...	Mexicali Rose	British Lion ...	———	U
„ „ 18	10.30 a.m. ...	Theatre Royal ...	The Night Riders	British Lion ...	———	U
Wed., „ 19	10.45 a.m. ...	Paramount ...	Heritage of the Desert	Paramount ...	Donald Woods ...	—
„ „ 19	11 a.m. ...	Theatre Royal ...	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A
„ „ 19	11 a.m. ...	Deansgate ...	Shipyard Sally	20th Century-Fox	Gracie Fields	—
Thur., „ 20	11 a.m. ...	Theatre Royal ...	Missing Daughters...	Columbia ...	Richard Arlen ...	A

NEWCASTLE

Fri., July 14	10.45 a.m. and 3 p.m.	Own Theatre ...	Charlie Chan in Reno	20th Century-Fox	Sidney Toler	—
„ „ 14	10.45 a.m. ...	Westgate... ...	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
„ „ 14	11 a.m. ...	Essoldo	Street of Missing Men	British Lion ...	Charles Bickford ...	A
Tues., „ 18	10.30 a.m. ...	Essoldo	Outside These Walls	Columbia ...	——— ...	A
Wed., „ 19	10.45 a.m. ...	Stoll	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
„ „ 19	10.30 a.m. ...	Essoldo	Romance of the Redwoods ...	Columbia ...	Charles Bickford ...	A
Thur., „ 20	10.30 a.m. ...	Haymarket ...	Missing Daughters	Columbia ...	Richard Arlen ...	A
„ „ 20	10.45 a.m., 3 p.m. & 7 p.m.	Own Theatre ...	Shipyard Sally	20th Century-Fox	Gracie Fields	—

NOTTINGHAM

Fri., July 14	10.45 a.m. ...	Ritz	The Sun Never Sets	General F.D. ...	Basil Rathbone ...	—
Tues., „ 18	11 a.m. ...	Ritz	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
„ „ 18	10.30 a.m. ...	Scala	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 18	10.45 a.m. ...	News House ...	Golden Gloves	General F.D. ...	Victor McLaglen ...	U
Wed., „ 19	10.45 a.m. ...	Elite	Dead Man's Shoes	A.B.P.C. ...	Leslie Banks	—

SHEFFIELD

Fri., July 14	11 a.m. ...	Central P.H. ...	Tarzan Finds a Son	M-G-M	Johnny Weissmuller	—
„ „ 14	11 a.m. ...	Regent	I Was a Convict	British Lion ...	Barton McLane ...	A
„ „ 14	10.45 a.m. ...	Hippodrome ...	Poison Pen	A.B.P.C. ...	Flora Robson ...	—
Tues., „ 18	10.45 a.m. ...	Cinema House ...	Undercover Doctor	Paramount ...	Lloyd Nolan	A
„ „ 18	10.45 a.m. ...	Central P.H. ...	Double Crime in the Maginot Line	United Artists ...	———	—
Wed., „ 19	11 a.m. ...	Cinema House ...	Street of Missing Men	British Lion ...	Charles Bickford ...	A
„ „ 19	10.45 a.m. ...	Central P.H. ...	Captain Fury	United Artists ...	Brian Aherne ...	—
„ „ 19	11 a.m. ...	Union St. P.H. ...	North of Shanghai...	British Lion ...	——— ...	—
Thur., „ 20	11 a.m. ...	Union St. P.H.	Young Mr. Lincoln	20th Century-Fox	Henry Fonda ...	—
„ „ 20	10.45 a.m. ...	Cinema House ...	Nancy Drew, Trouble Shooter ...	First National ...	Bonita Granville ...	—

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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Metro-Goldwyn-Mayer Pictures, Ltd.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Associated British Picture Corpn., Ltd.	17
Champion, C. H., and Co., Ltd.	35
Coltman Displays, Ltd.	41
Compton, J., Organ Co., Ltd.	39
Farm Ice Creamery, Ltd.	38
General Electric Co., Ltd.	40
Kalee, Ltd.	41
Lazarus, H., and Son, Ltd.	36
Lusty, W., and Sons, Ltd.	39
Moy-Omnia	33
Paramount Film Service, Ltd.	19
Paterson, Ltd.	41
Pathé Pictures, Ltd.	9-12
Preston Film Services, Ltd.	42
RCA Photophone Co., Ltd.	34
Stableford, All-Metal Screens, Ltd.	41
Trinity Chair Works, Ltd.	42
Turner, E. G.	42
Twentieth Century-Fox	5-26
Uniform Clothing and Equipment Co.	36
United Artists Picture Corpn., Ltd.	20
Way and Waller	42
Western Electric Co., Ltd.	38

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July 13, 1939